



Navigating the unknown:
Place, space and drawing.

by

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Statement of originality

This thesis contains no material, which has been accepted for a degree or diploma by the University or any other institution. To the best of my knowledge and belief, it incorporates no material previously published or written by another person except where due acknowledgement is made in the text.

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16.3.17

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Abstract

Focusing on manual drawing as an embodied means of encountering place and space this research interrogates how the unknown may be made physically and cognitively manifest through the explorative practice of drawing. Extending colonial and historical notions of the unknown the research references historical exploration narratives, navigational practice and cartography. The unknown is considered as an active space between the world and its representation – a spatially situated and yet mobile zone of inquiry.

Investigated via drawn encounters, the fluid materiality of the sea as a transformative space of potentiality is considered as a rich metaphorical and physical unknown. Experienced over several journeys on a professional cray boat and a two-month voyage on a scientific research vessel, the body of work focuses on searching and the testing of ideas. Journalling is posited as thinking in progress. Presented in digital and analogue format, the journal becomes a wayfinding tool for navigating the creative process and is proposed as a key strategy for activating the speculative and provisional understandings that underpin the project.

Drawing from writers such as Tim Ingold, Tania Kovats and Ross Gibson, the research asserts that drawing is a crucial tacit and materially situated explorative practice suitable for synthesising fluctuating frames of reference, ambiguity and the uncertainty of experience. Exploring the nature of self/world relations, the research contends that manual drawing practices produce ‘positive frictions’ - useful provocations caused by a misalignment between the real and the perceived. Through the speculative process of negotiating such contradictions characteristics such as curiosity,

scepticism, fallibility and error become key components of practice-led research. Referring to New Materialist concepts such as *intra-action*, *diffraction* and *entanglement* as discussed by theorists Brian Massumi and Karen Barad, the research proposes that ‘positive frictions’ are vital and generative components of inquiry, providing a critical and meaningful way to engage with other human beings and the world.

Expanding on the work of artists such as William Kentridge and Tacita Dean, the research contributes to discussions of drawing as an iterative, haptic orientation process of actively handling the world — relating to phenomenological concepts as proposed by Heidegger and Noë.

Connecting drawing practice to the unknown through a narrative of self-articulation, drawing and the unknown are posed as conditional to lived existence and essential to how experience is practised, negotiated and communicated.

Through the combined use of paper-based and photographic drawing tools, the research contends that drawing in the twenty-first century not only remains an exemplary method to encounter the unknown, but that it also makes such encounters possible — a practice by which connections between self and world are made. The research asserts that manual drawing facilitates these connections via the production of ‘positive frictions’ and identifies these as essential elements of creative practice.

Acknowledgements

This has been an undertaking of significant proportions and like any great expedition into the unknown there have been many people whom I would like to thank.

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Drawing Forward

My research has been an exploration into drawing as a method for encountering the unknown, suggesting that such effortful action offers a crucial connection to the world for human beings as critical agents. This project has offered experience of an expanded sense of self. Drawing has been a key strategy for better understanding myself as a socially, conceptually and materially situated (albeit fluctuating) being. It has been a journey to really think about how my use of drawing is inherently linked to my physical, conceptual, and social presence in the world. The unknown has enabled this connection to be performed and hence has been the central component of this research, a crucial driver perpetuating the search for understanding. The unknown has not only been a physical space I have encountered, but also a perceptual and contemplative space, critical to the creative process and to how we, as human beings come to know ourselves and the world.

Through this research my aim has been to present drawing as a mode of embodied tactile thinking, crucially opening up access to, and facilitating negotiation with, the unknown. This project has been a journey to consider how my use of drawing is inherently linked to my physical presence in the world - of drawing as an embodied form of encounter between self and environment. Through my investigation of drawing as a practised and embodied correspondence with the world, I wanted to better understand the broader social and cultural implications of this type of engagement. It has prompted me to ask, 'why does this particular approach remain such a critical part of my practice?'

My intention has been to emphasise why the unknown is so important within my drawing practice. I have elaborated on my own intimate point of view and use of drawing to see where this might extend more broadly into fields of thought and activity outside the visual arts. It has been focused on particular areas where I could see clear connections providing opportunity for dialogue. The written exegesis ruminates on this, progressing through a series of experiences, observations and reflections. The writing does not follow a traditional academic structure, but instead operates as a layered sequence of thinking, reflective of the unfolding and provisional methodology of my creative practice. Each chapter incorporates contextual and methodological information, discussed through historical and artistic references, fieldwork and journalling. Theoretical concerns intertwine as the exploration advances.

Essentially, this research considers how the unknown may be physically and cognitively manifest through the explorative practice of drawing and its use as an embodied and embedded means of encountering place and space.

1. Kangaroo Island to Tasmania

Leaving, returning, there is always a crossing; a stretch of time and distance between shores (Wood 2003, p. 16).

Take joy in your digressions. Because that is where the unexpected arises. That is the experimental aspect. If you know where you will end up when you begin, nothing has happened in the meantime (Massumi 2002, p. 18).



Fig. 1 Annalise Rees, *Between Shores*, 2014.

My story is defined by fluid edges, of knowing and unknowing, of physical regions sited on the threshold, places of becoming, places of *here* and *there*. I grew up on the south coast of Kangaroo Island, Australia's third largest island, lying 100 kilometres as the crow flies, off the coast, south west of Adelaide. To go anywhere away from my island home was to go to the mainland, from *here* to *there*. KI, as it is affectionately known by locals, is the insignificant *other* to the much larger island continent of Australia. Being an *other*, and from somewhere, (not *there*), has defined my existence. As I have grown older, I have drifted further and further from my Kangaroo Island origins, yet, still find myself largely defined through points of departure and arrival, of separations and connections.

Islands are vantage points, spaces for reflecting back and distancing ourselves. They possess significant geographical features determining and influencing experience. To be an islander is to be someone who is acutely aware of belonging and being separated, of connection and disconnection. It is a fluctuating perception of one's place in the world, a very specific type of spatial awareness, largely determined by physical geography. Peter Hay, writing on island studies describes the sea as not only a physical, but also a perceptual boundary giving islands their geographic distinctiveness (Hay 2013). In a digital world virtual boundaries are easily transgressed, but Hay explains: to physically cross sea-bound borders 'asks for something more from a person' (Hay 2013, p. 216).

Contemporarily, Australia is an island of migration, of coming to and leaving from, its identity is transitional. I wonder if it is indeed the sea that surrounds which defines Antipodean existence. The oceanic between becomes an active space that envelops and enfolds. To leave (or arrive) one has to pass over and through. Fluid states necessitate negotiation. Duration and the journey itself are inherent characteristics of a land girt by sea.

My project has included spending four months at sea. Personal navigations into floating territory, necessary exercises in uncertainty and having to think on my feet. My drawings document an active handling of a world I have experienced through time afloat. This has been a process of negotiation, *between* the seen, unseen, known, unknown, real and imagined. It has been a searching for myself, to better understand my place in the world - a process of extraction and gleaning information, a *drawing out*. It has also been a *drawing in* - a contemplative reflection, a collection of ideas generated through the making process. The unknown I have encountered through my trips to sea, specifically negotiated through the drawing

process has opened up new possibilities within my creative practice enabling a critical and meaningful connection with the world.

For this project I have focused on the sea because of my own personal story and identity. I came to Tasmania specifically because it is an island, another insignificant *other* to the *there* of mainland Australia; the world's island continent: another *here* or perhaps *there* - depending where you position yourself and from where you come.

Positioning oneself is difficult, in the fixed sense. Position suggests being motionless, steady and static. Yet, if we think about positioning and how it occurs, performed via action - by *doing-in-relation* - then position becomes less rigid, mobile even. Positioning is a constant negotiation between body and space. Responding to gravity, terrain, and environment, we live our lives through an ongoing dialogue between social, cultural, political and geographical frames of reference. Such frameworks are necessary as periodic means of orientation, but their stability and assumed fixity is deceiving. Instead, these frameworks constantly shift in relation to the contexts they refer to, and hence our position is anything but static.

Cultural theorist Brian Massumi writes about positioning 'oneself in a line of narrative continuity', of folding, unfolding and interlooping (Massumi 2002, p. 25). In this regard positioning becomes an active process of exploration, something you do while continually negotiating relation. I ascribe this type of active negotiation to my own experience of being an islander - a perceptual wayfinding closely aligned to the water-bound geographic physicality that islands present. I am particularly interested in this in relation to manual drawing, which requires a similar effortful bridging of conceptual and physical boundaries. I also suspect it has much broader relevance in

terms of how we as human beings determine our actively practised relation to the wider world and each other.

Undertaking a practice-led PhD is an exercise in positioning. It has been an opportunity to examine my thinking and process in relation to relevant contexts. It has required stepping outside of my comfort zone, beyond known boundaries to question my assumptions and strategies for making. Reflecting on my process has been a means of thinking a new way forward, broadening and also deepening inquiry. To attempt to do this successfully I have had to be willing to place myself in a position no longer grounded, where safety and comfort have given way to the instability of being.

To test my ideas I ventured from the certainty of the shore. The unknown and fluid space of the sea, so central to my identity, seemed the very best un-fixed location in which to examine the nature of the making process. It was a space where I could actively place myself outside familiar boundaries, to test my ideas about positioning and drawing as an orientation tool.

Departing familiar shores for the unknown of Tasmania raised questions for me about connections to place and the identification of self. Through my own shifting position I wondered, how does one navigate new surroundings and a new sense of self in relation to uncertain and unfamiliar terrain? Considering how a process of orientation might unfold prompted me to look at strategies within my creative practice. What methods within my creative tool kit might I use for dynamically re-articulating the immediacy of experience and subsequently myself?

Drawing has long been my way of attempting to make sense of the changeful nature of existence. Underpinning my practice, it has been a vital

tool for negotiating my embedded and embodied presence in the world. In her introduction to *Vitamin D: New Perspectives in Drawing*, Emma Dexter argues that the procedural use of drawing is a way of making sense, 'drawing is not a window on the world but a device for understanding our place in the universe' (Dexter 2005, p. 10). In this way drawing is a device for negotiating the unknown – a deliberate and tactile method for framing and expressing experience, which is often ambiguous, uncertain and difficult.

I have recorded the entire project (not just my trips to sea), in a series of journals. My journals document my searching and form the main body of work. They have been navigation tools for finding my way through the unknown, the uncertainty of experience, and the creative inquiry.

Exploration, cartography and navigation have all informed my investigation. Explorer and artist journals associated with notions of the unknown historically, and especially in relation to colonisation have used drawing as a key tool for staking territory and documenting exploration narratives. These themes are relevant in light of my European heritage, and my current location in Tasmania, Australia - a colonised space. The historical context has prompted me to consider how contemporary ideas of the unknown might differ, and why and how renewed interest in the unknown can be significant for contemporary research practice and thinking.

I have used the journal to think through a contemporary methodology of drawing as a form of encounter. Exploration has been considered as a drawn method in the literal sense - as mark on surface e.g. maps, drawings, diagrams and diaristic notations, and also more broadly, in regard to the body in space through field expeditions, surveying and traversing. My

journey has included learning celestial and coastal navigation to better understand Western ways of defining relationships to space and place, and the influence of the topographical tradition. It has also relied on less systematic, Western-centric approaches to the drawn encounter.

Through this research, I have critically examined the creative process and my use of drawing as a necessarily mobilised method of inquiry. Through this process, I have attempted to identify some of the key characteristics of my hand-drawn approach that have relevance to other methods of inquiry and research where fieldwork, documenting and recording are used. The project also considers more broadly what the manual skill of drawing offers as a way of authentically connecting and engaging with the world. I have used my drawing practice to investigate modes of interaction, employing drawing-based strategies and principles. In this sense it has been a mapping project, looking at the ways in which we orientate ourselves.

The project began by questioning the veracity of conventional notions of mapping. I distanced myself from the real, looking at abstract, and systematic ways of knowing such as Western cartography and navigation. I became most interested in the affected conceptualisation of the real within these knowledge systems, and their capacity to frame and condition perception. Denis Wood, who writes about maps as socially constructed semiotic devices, says, 'ultimately, the map presents us with the reality we know as differentiated from the reality we see, hear and feel' (Wood & Fels 1993, p. 6). As highlighted by Wood, the map as a simplified simulation of reality is limited and unstable. As a method of representation, through its limited actualisation, the map opens up opportunity for uncertainty; a distance between the real and the perceived emerges. I refer to this space as 'the unknown' – where the human is explicitly implicated and involved

via practised translation. In this project my practised translation uses the pencil and journal to trace my journey into unfamiliar territory.

Within unknown and uncertain territory, the human becomes the central protagonist; as one who must practise the uncertainty of *being-in-the-world*, as proposed by Heidegger in the 1920s in his seminal text, *Being and Time* (Heidegger & Stambaugh 1996). Heidegger's concepts relating to presence and existence have informed my ideas of drawing as an iterative process of actively handling the world, 'not mere perceptual cognition, but, rather, a handling, using, and taking care of things which has its own kind of knowledge' (Heidegger et al. 1996, p. 63). Heidegger's ideas about active involvement and *being* as a practised existence (Heidegger et al. 1996, p. 65) have led me to consider, 'how do I really come to know myself, and the world I inhabit? Is it only through abstract frameworks I perceive, or is understanding situated outside of these, in the in-between space, where *being* must be practised in the active sense?' The praxis of drawing as a way of enacting one's existence has been of central concern in addressing these questions. It also relates to the historical and ongoing use of drawing-based practices to describe our relationship to the world at large.

To begin my investigation I pondered how one might physically travel to the unknown. I began by looking at the Board of Longitude archive at the Royal Greenwich Observatory and British National Maritime Museum (*Board of Longitude Project*). This eighteenth and early nineteenth century archive contains documents and objects relating to the search for a practical method for measuring longitude at sea. The archive includes a volume of *Impracticable Schemes*, submitted to a design competition for navigational devices (*Correspondence regarding impracticable schemes for*

establishing longitude 1783-1828). I began here, being familiar with the story of John Harrison's¹ ship's clock and the difficulty of maintaining accurate time at sea. The archive provided creative inspiration as well as a historical context in which to explore connections between drawing, invention, space, time and human systems of knowledge associated with navigation and cartography.

I made my own impracticable orientation devices: tools for marking position and imaginary navigation aids. I cast concrete buoys and placed these in situ along the Hobart wharf (Fig. 2). They looked hopeless, stranded by their inertia. I made a ridiculously cumbersome non-functioning navigational device and carried it up Mount Wellington in the snow - attempting to point my way to nowhere (Fig. 3). I wandered along the Hobart waterfront, imagining my way to sea aboard the *Aurora Australis* - a journey to the great Antarctic unknown.



Fig. 2 Annalise Rees, *Buoys (Hobart waterfront)*, 2014.

¹ Harrison designed the first accurate ship's clock used for determining longitude at sea, explained further in 3.2.



Fig. 3 Annalise Rees, *Non-functioning navigational device* (Mount Wellington), 2014.

My attempts to locate the unknown as a playful, imaginary space were amusing, but pathetically inadequate. All of these hypothetical journeys failed to transport me into the unknown, and so I plonked myself down on the edge of the wharf disappointed. With legs dangling over the edge, I watched a fisherman walk out a length of rope between two bollards. Up and back he paced. With each return he cut the rope and began again, repeating the walk, up and back. After several laps laying out a number of lengths, he began splicing each end, looping the rope back on itself, strengthening its resolve and also its capacity to connect. Awaiting their purpose, the newly spliced lengths were neatly coiled up and placed in a basket on the deck of his boat. I sat watching, wondering where they would go and what they would connect to. Little did I know that this observation would lead me on my own journey into the unknown. Like the spliced ropes on the deck of the fishing boat, I would go through my own iterative process of looping and connecting on a journey into the maritime environment.

In this breathless pause at the threshold of a long passage we seemed to be measuring our fitness for a long and arduous enterprise, the appointed task of both our existences to be carried out, far from all human eyes, with only sky and sea for spectators and for judges (Conrad 1910/1995, p. 2).



Fig. 4 Annalise Rees, *Ropes on deck*, 2014.

2. Drawing out and drawing in.

When probing into the unknown, drawing is an ideal tool because drawing is thinking, pointing; it makes things present and puts them at a distance, it is a mode of inquiry. Drawing can represent the seen and present the unseen, the known and the unknown (Hoek 2015).

2.1 Introduction

Journal entry undated (Book 7);

This is neither a profound, nor a prophetic proclamation, just a pencil-drawn pondering of my place in the world.

Defining territory and marking boundaries has become about the individual in contemporary times. We carry personal wayfinding devices in our pockets. They are mapping tools, aiding communication and connecting us to a global world. They define personal territories which operate within the universal and virtual. Via these interfaces we are able to reach out into the world, covering great distances. Space becomes more self-referential, transformed into consumable byte-size pieces. We have a greater global awareness, but does this come at the expense of specific, local characteristics and contexts? We are instantly and constantly connecting to the world via virtual interactions, but are we becoming less attuned to our immediate physical surroundings?

User-generated, personalised territories and interfaces mediate our interactions in and with the world, but these interfaces have largely removed us from *lived* experience. Motorcycle mechanic-cum-philosopher, Matthew Crawford suggests the attentional demands of devices and technologies are making us increasingly self-enclosed. Constant attention

grabbing is forcing our view inwards, rather than out into a shared world where one is socially responsible and accountable to others (Crawford 2015). The digital is affecting notions of time and space, and potentially also the processes by which we think and how we socially interact. We are failing to see and forge important connections with the real. So, how can we pay closer attention to our immediate social, cultural and physical environments in order to better navigate our way? This has prompted me to think about how drawing is practised and how it can enable meaningful opportunities for social and perceptual interaction. My research demonstrates how manual drawing practices can reconnect us to critical ways of thinking that are crucial to how we orientate ourselves and actively participate as social entities in the world.

2.2 I think, therefore I draw

There is no thought that is not accompanied by a physical sensation of effort or agitation (if only a knitting of the brows, a pursing of the lips, or a quickening of the heartbeat). This sensation, which may be muscular (proprioceptive), tactile, or visceral is backgrounded. This doesn't mean that it disappears into the background. It means that it appears as a background against which the conscious thought stands out: its felt environment (Massumi 2002, pp. 138-139).

Everyone, to one degree or another, sees not the real world but the ever changing state of the self in an ever changing invention of the world (Gonzales 2003, p. 122).

I have looked within my creative practice, to think through my ways of interacting, to consider what kinds of strategies might be able to address issues of disconnection and separation from the physical world. Artist, writer, and curator Derek Horton suggests connection is realised through embodiment. In his introduction to *Drawing Ambiguity*, Horton stresses the

necessity of the physical body within the process of a drawn mediation between self and world.

...however much digital technologies dominate our communication with and understanding of the world and the means by which we store and access information about the world, ultimately there has to be a point of connection with the human being contained within a physical body (Horton 2015, p. 4).

Horton suggests the body is a key aspect of describing and understanding experience, which is practised *and* presented through the body. Beyond mere replication, adding something new through drawing as a translation of experience is challenging. Finding the right method and language to do so effectively, while retaining some sense of integrity and authenticity to the experience itself, is difficult. This is, however, the problem I set myself daily as a visual artist – to make sense of myself, and the world through making. This ‘making sense of’ is largely executed through the language of drawing. Descartes wrote *I think, therefore I am* (Descartes 1993/1637) and St. Augustine, *I think, therefore I err* (Augustini 2012/410). I have reworked these aphorisms to offer what I believe is a more fitting proposition, ‘I think, therefore I draw.’

Erring and thinking are both intrinsic attributes of drawing. *To err* is to miss the mark or stray from one’s path or line of direction (*Oxford English Dictionary online* 2000b). In this sense, *to err* can be closely associated with drawing and its process of making marks and lines across a surface as a type of wayfinding. In this project I refer to drawing as a verb - a process of extraction and projection. Drawing can also be a process of moving or pulling something with force. The word ‘draw’ comes from the old Norse, *draga* - to drag, indicating a movement through time and space (*Oxford English Dictionary online* 2000b). To move, perhaps sometimes by missing

the mark or erring, I am able to recognise my previous and present position, but also my desired position. Drawing occurs as adjustments are made in relation to these points of reference. Marks are a trace of movement across a surface and through time but also, a conceptual wandering – a thought in action. As a form of active thinking, drawing is both distanced and intrinsically connected. In this way, the activity of drawing can be thought of as a wayfinding process, an embodied means of negotiating and mediating experience to situate oneself in the world, physically and conceptually.

2.3 Journal keeping, a drawing of thought

...everything is first of all an experience...The books I love are not masterful narratives but journals of experiences. They are books that have recorded, and indeed left intact, *the emergence* of an experience that has been located or noticed for the first time (Cixous 1997, p. 57).

Can I fill in the spaces of all the things I have forgotten, or never knew?
(Wood 2003, p. 88)

Journals are used in differing ways for different purposes. Over this section I examine the use of the journal by artists and explorers, noting their similarities and differences. The common use of the journal as a tool for encounter within varying disciplines suggests its importance as a document of thinking and doing.

Filling spaces became an almost obsessive activity within the project as I grappled with and simultaneously tried to maintain my unsteady state of being. Field trips recorded in my journals actively placed me in a teetering zone of inquiry. Extended periods at sea became an important part of the process. Placing myself in unfamiliar 'floating' territory, I attempted to draw

out connections between understandings of the unknown within human experience, artistic practice, and the maritime environment.

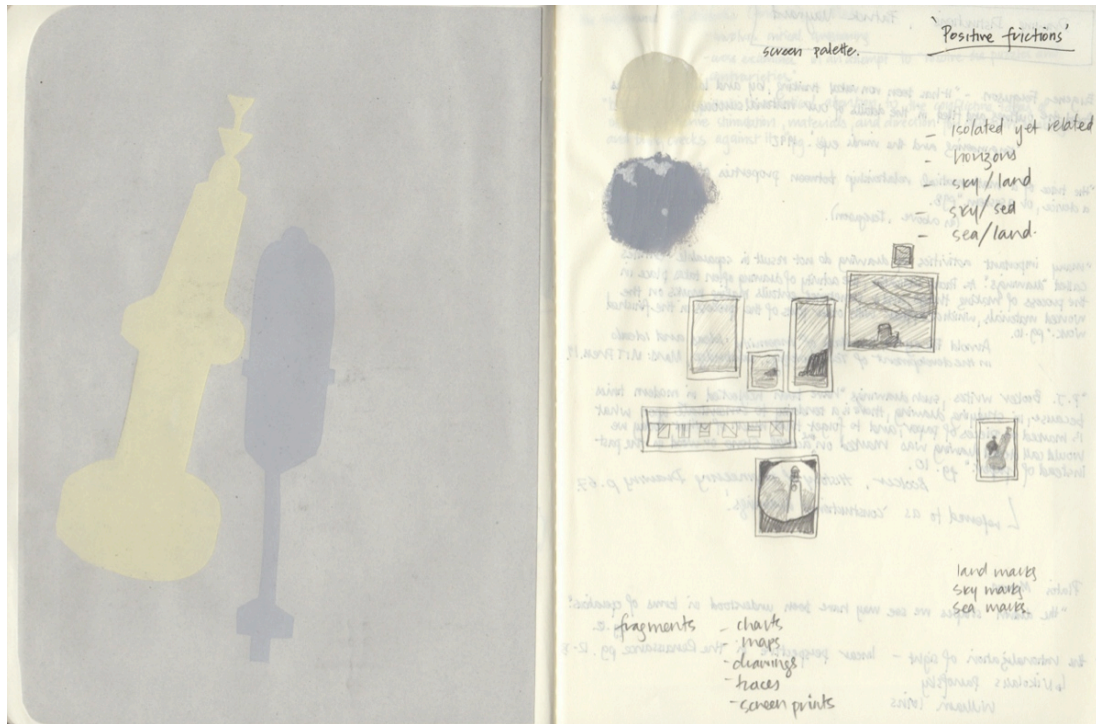


Fig. 5 Annalise Rees, *Journal* pages (Book 5), 2014.

The journal has been the primary way this process of drawing connections has been manifest within the project. It has been a document of lived moments in a journey travelling from the field into the studio and back out into the world. Journalling is an important part of searching, recording and experiencing, as well as a means of communicating and sharing. My journals span the creative process from the collection and gathering of information, to the offering up of ideas and questions to an audience. This has presented an opportunity to interrogate the significance of the journal within creative inquiry and more broadly in relation to critical thinking and research. This project has enabled me to focus on this most precious of tools and resources - on the pages of my thinking, in all their idiosyncratic glory.

The portability of my journals means I can have them with me at all times, as ideas emerge. They have become extensions of me, so much so, I feel anxious without them near, fearing their absence when unpredictably needed. When moving from one to the next, there is a strange period where the gap between volumes, between old ideas and new, remains tentatively felt. English filmmaker and artist Derek Jarman used journals extensively as part of his creative process. He described the journal as a 'reflective work space' where the 'recording and ordering of the past is as significant as the anticipation of the future' (Jarman 2013, p. 25). For me, the letting go of old for new is fraught for the first few pages, until I feel secure enough to leave the previous volume behind and stride out with the new. For some days I carry both with me as I keep returning to what was before, to ensure the continuity of my journey forward into the unthought, blank pages of the new.

Working in my journal establishes the first points of removal from the physical world within the drawing process. My journals are the beginnings of a system of notation - an extrapolation derived from embodied experience. This experience is always direct, immediate, and frequently, observational. My journals are points of departure from the actual, tools of extraction, but they are also points of arrival, where thoughts are brought into the world. They document a journey of reciprocity. They begin to construct my thinking, travelling between - drawing out and drawing in.

My journals mark an exchange, a way of coming to understand my world through the drawing process and a way of coming to know drawing through the world. Aesthetic decisions are made in regard to a variety of dynamic synergies between paper, body and world within their cardboard covers and beyond. They mark a search, a trace of thinking through

connections, daily activities and recordings. They evidence tinkering, playing, exploring, experimenting and trialling. Looking across, back and forward, they establish their own organisational structure - a combination of written information, alongside and interspersed with doodles, drawings and diagrams. There is an iterative process at work in their creation, producing a hybrid space of enacted thinking, lying somewhere between the textual and the visual. The writing is a mix of anecdotal reflections punctuated with notes, lists, quotations, questions and dot points - symbolic drawings to be read and spoken. Ideas bubble to the surface then expand into greater depth. Some disappear, evaporating into the ether. Others repeat, recycle and regenerate. Like the tide, ideas come in and out.

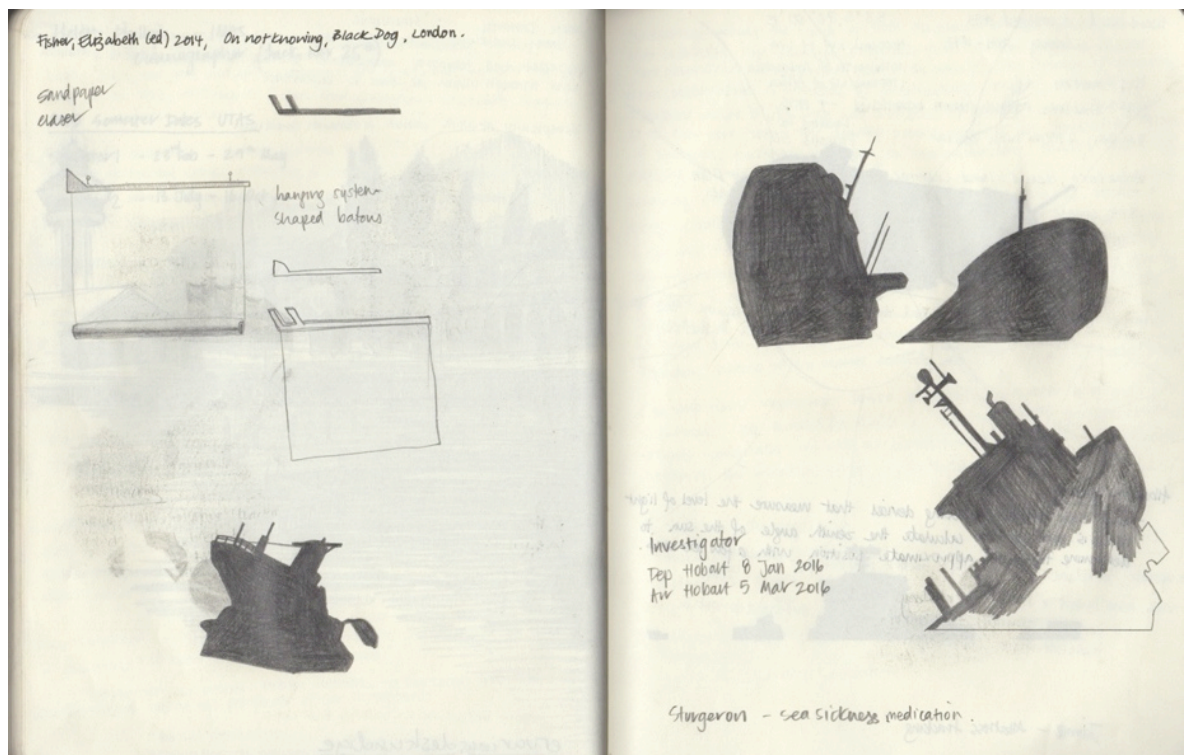


Fig. 6 Annalise Rees, *Journal* pages (Book 5), 2014.

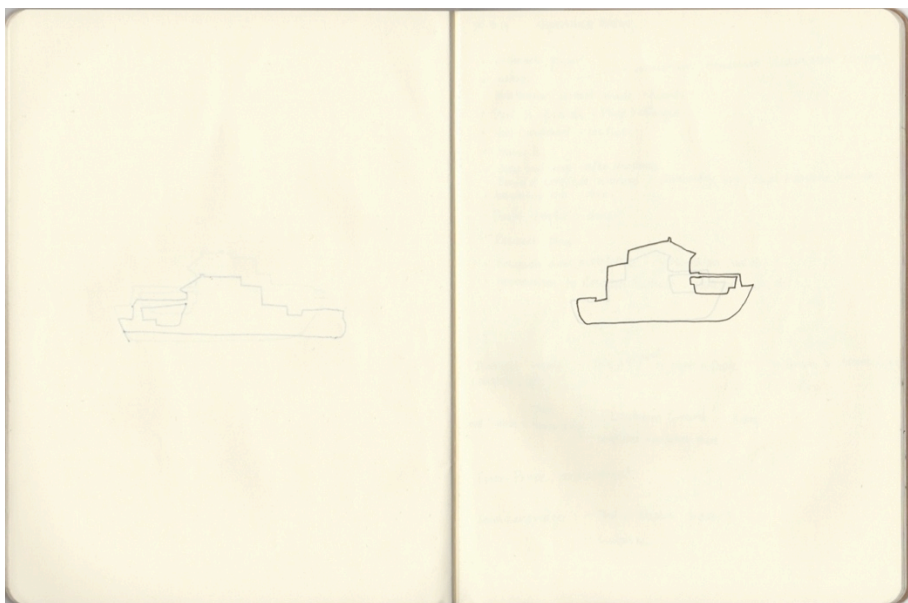


Fig. 7 Annalise Rees, *Journal pages (Book 2)*, 2014.

Through their collection of ideas, references and musings my journals become complex, multi-layered repositories. They are a drawing of thought, a compilation of the many pathways, dead ends, loose ends and speculative ponderings of the search. They travel with me. Embodying the investigative process, they mark the inquiry, but, neither define or contain it. Sure, they have edges, boundaries, front and back covers, but these are just parameters, edges to push against, to test and question. Thoughts frequently escape their pages. Making their way out into the world, some drawings begin to occupy space and time beyond the journal. Some return to be re-captured and contained, specimen-like within the pages once again, becoming the trace of a given trajectory. These trajectories are often repeated, overlapped, reworked and over-written. The drawing process within the journal is one of continual addition and reduction, a push and pull, of extraction and projection. The preciousness of more resolved and 'finished' works is avoided within its speculative pages. It is a document of rough ideas, where errors of judgment and conflicting trajectories become a generative and productive part of the process of rigorous inquiry.

The most exciting aspect of the journaling process is that it chronicles my thinking. The history of every drawn thought is evident. The journal is a record of making decisions, lots of them. The journal, like a drawing, becomes a palimpsest, a writing and over-writing of ideas, decisions and thinking. My journals reflect my interest in tracing the journey and search, of thinking itself. As I have been obsessively collecting and compiling information over the past three years, the role of the journal has become ever more significant. I have come to realise that the journal is a critically important model of thinking and doing within my creative process. It has been crucial for maintaining speculative provisionality while ordering my thinking and searching. The open and yet structured format of the journal has maintained rigour, but also provided enough flexibility to lead me into potential new areas of inquiry.

In Western culture, the book is understood to house authoritative knowledge. In the case of the journal, the book is not a confirmed volume of knowledge itself, but, rather, a repository of propositional thinking. The hand-drawn, handwritten, and hand-generated nature of these volumes is less definitive than printed, manufactured editions. Instead, they are much more open to interpretation, re-reading and questioning. They present information in a state of suspension and potential. The journals' information awaits interaction and response.

In *26 Views of the Starburst World*, Ross Gibson introduces English astronomer William Dawes, a member of the British colonial invasion of Sydney Cove, between 1788 and 1791 (Gibson 2012). In addition to Dawes' official role as astronomer he also recorded the language of the indigenous *Eora* people, noting his interactions in notebooks. These notebooks survive as a historical testament to the paradoxical relationship

Dawes formed with a people whose rightful connection to country was being actively denied. Through examining the notebooks, complemented with supporting research, Gibson suggests these documents are a form of cultural mapping, and not just of the *Eora* peoples being observed. They are equally telling of the Western observer and his culture, written into the fabric of the pages by hands stained with the edifying burden of conditioned and controlling ways of thinking. My journals are similarly a form of cultural mapping. They reveal the traditions and conventions of my discipline training and Western modes of imaging. Importantly they document incremental shifts in thinking, and question and expand upon inherited frameworks and structures of thinking.

Through the contents of Dawes' journals Gibson ponders the complexity of connections between place and people highlighting that the *Eora* language is spatially and socially oriented. He speculates about the continually shifting relational nature of place and identity, reflected in the astronomer's recording of Indigenous language. Dawes notes how words, phrasing and intonation change when used in different gender, social, and physical contexts. The spoken word can be thought of as a form of mark making where the body/mouth marks by using sound. Sound resonates in space through its interaction with surfaces. Drawing is a form of visual language where marks are similarly made by interacting with surfaces. The drawn is responsive to spatial and social contexts. Both forms of language resonate. Breath and mark both come from the world, they are drawn in to the body and are then drawn out, expelled through the language of drawing and sound to connect self to world. The re-framing of self in regard to context and the recognition by Dawes of an alternative (non-European) perspective, explores the mutability of people/place interactions. Dawes' journal reveals the intertwined and interconnected nature of language, culture and

geography, language that can be spoken or visual. The journal presents a curious dialogue between conscious and non-conscious thinking, where perceptual frameworks are challenged, overturned and opened up to questioning.

My journals reveal a similar journey to make the unknown comprehensible. My observations record the bodily experience of being at sea and of drawing as a form of encounter. A continual linking across, between and through, the journal becomes a passing and puncture of time. Ideas, thoughts and references flow. The pages speak of continuation and development as well as discrete ideas of correlation and distinction. The journey begins objectively abstract and distanced. Then, shifts to become more about my immersion in the maritime environment and specific experiences, as a participant-observer. The transition from one volume to the next reveals a seriality of activity and thinking.



Fig. 8 Bea Maddock, *We live in the meanings we are able to discern*, 1987.

Tasmanian artist Bea Maddock frequently used this seriality within her book, print, drawn and painted works. Maddock's works frequently combine drawn, photographic and written content and speak of an engagement with place encountered through fieldwork and observation. In the catalogue *Being and Nothingness*, Roger Butler articulates the serial nature of her work emphasising that through this relational mode of collecting and presenting information connections become evident.

The idea of series promotes transmission rather than representation as such. It parallels the sequential nature of journals and newspapers which connect one to a broad spectrum of experience and events (Butler 1992, p. 15).

Similarly my journals demonstrate a transmission of experience and thinking. Representational structures feature within the collection of information but these are just one way information is presented in the serial format of the journal. Seriality is also a cinematic characteristic. Bea Maddock's *We live in the meanings we are able to discern*, 1987 (Fig. 8) includes seven separate parts. Within the sections a horizontal band of twenty-one framed cibachrome photographs are repeated in various tints. Maddock clarified that she 'used the repeated image like a cut of movie film to represent actual time and place' (Maddock 1990). The temporal and successive nature of my journals can be similarly considered and contextualised through Pavle Levi's notion of 'cinema by other means' (Levi 2010). Similarly, Jonathan Walley develops this line of argument through his theoretical framework of 'paracinema', identified as, 'an array of phenomena that are considered "cinematic" but that are not embodied in the materials of film as traditionally defined' (Walley 2003, p. 18). Levi posits that the conceptualisation of cinema as a type of practice can be articulated through other non-filmic artistic media, such as drawing and assemblage. These filmic characteristics are evident within my journals, as a 'material succession of frames' (Levi 2010, p. 53). The journals act like a cinematic apparatus, creating a 'temporal flow of moving images' (and text) activated by the turning of the page (Levi 2010, p. 53). The drawn pages become indexical - traces referring to a pathway of activity. They suggest a kinetic seriality of implied and literal movement.

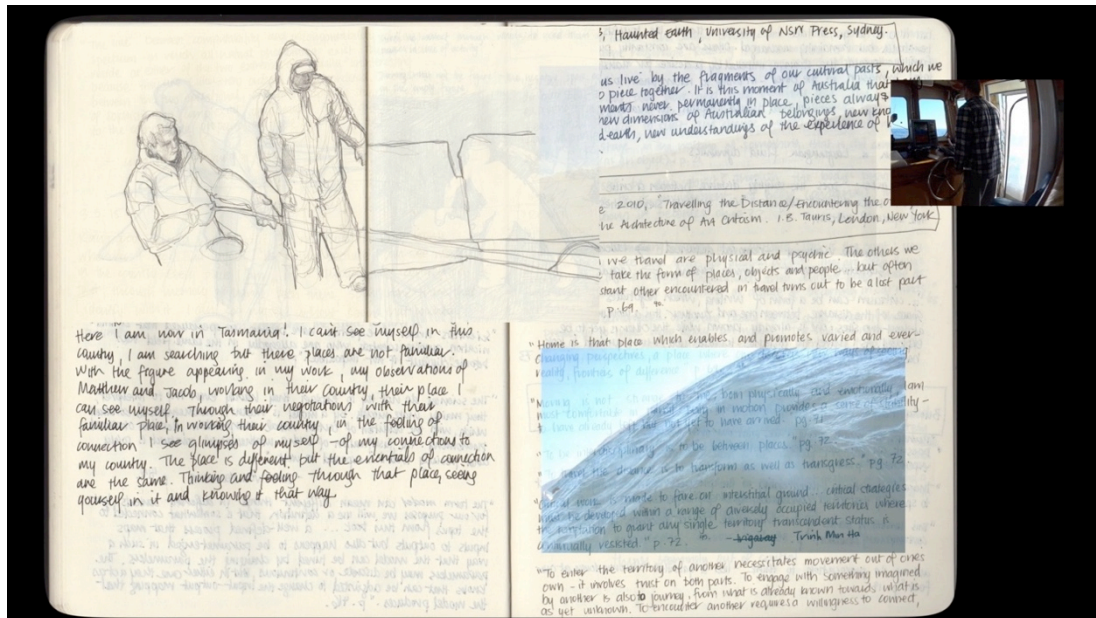


Fig. 9 Annalise Rees, *Morris Flag Journal* (still), 2016.

I further explore the cinematic aspect of the journal in *Morris Flag Journal* (Fig. 9), a projected moving-image work, incorporating sound. The work is a montage of pages from my journals with action filmed aboard the cray boat. The images are layered, contrasting static graphite drawings and text from the physical journal page interspersed with overlaid film footage. The usual private and intimate scale of the journal is projected into public space. The shift from horizontal to vertical represents a spatial and temporal shift from private to public. Together, they document a physical journey to sea, but also a trajectory of thinking through ideas and drawing as practice-led research, using different tools and presentation methods. The combination of moving image documenting life on board is juxtaposed with manual drawn elements from the paper journals, accompanied by sound.

The journal as a collection of questions and emergent ideas acts as a repository of thinking. Its practicality, immediacy and simplicity make it an ideal recording device for venturing out into the field. It is a tool that requires only a simple kit, such as pencil, eraser, brush, ink or watercolour.

Added to this, the camera becomes another journaling tool and method of recording, processing and viewing information through collection. The journal operates in both digital and analogue format as a drawing. It is exploratory, experimental, and uses linear and temporal structures to document a movement through time and space. Both operate within physical and technological frameworks, presenting multiple pathways and trajectories. Both operate through narrative structures, either directly or indirectly by their serial nature. Both re-present the seen and through their conflation of imagery present unexpected ideas of the unseen.

Historically the journal has been used as a persuasive physical and conceptual device in the construction of perceived reality. Its representation, re-presentation and collation of information has been instrumental in the formulation of story into history. Examining the way such a device controls, contains and communicates information and how this in turn constructs knowledge and understanding has been of central concern within my project.

Thinking back through the historical record the use of field journals was a practice encouraged by the Royal Society and Royal Geographic Society, an expectation of its members for those venturing out on exploratory expeditions. These institutions instigated very specific modes of information collection and documentation. This controlling influence was an attempt to remove the individual from the perceptual encounter, to present information as objectively scientific, devoid of personal or cultural bias (Ryan 1996, pp. 39-40). The purpose of these types of journals was for the collection of material to be published and re-presented. Baglione and Crémère (Baglione & Crémère 2016) reflect upon the drawings and journals from French explorer, Nicolas Baudin's expedition to southern

Australia, in the late eighteenth and early nineteenth century. The collection of journals, drawings, and specimens were claimed to be accurate and immediate representations of the explorers' reality - objectively verifiable data. They comment on the necessary interpretation of the drawings in combination with the written manuscripts that accompany them. They assert it is important to 'read' the drawings with consideration of the subjective narrative content revealed through the written accounts. What is most interesting in regard to the operation of these drawn records is their revealing nature through both omission and inclusion. An even more significant difference lay between the original journals and the edited and published volumes they were used to produce. The published volumes tell a highly refined and constructed story, a further step removed from the original encounter.

...a close comparative reading of the texts and images they produced reveals a mindset of these science-*narrators*: what they already knew (or thought they knew), the suppositions they made, the way in which they conducted their observations, and the choices they made in recording what they saw (Baglione et al. 2016).

Many artists utilise journals, or a journal-like form of collection, as part of their making process. The following artists I discuss all use journalling as a significant aspect of their individual practices, and as the primary means of encounter when working in the field. Time, duration, scale, medium and material are all specific qualities of these artists' journal-based encounters in the field. Each recognise the importance of drawing in the field, the journal as a speculative tool in the creative inquiry, and a crucial step in the development of ideas and thinking leading to image making.



Fig. 10 Lloyd Rees, *Sketchbook no. 5: Europe and Australia*, c.1954 – c.1960.

Australian artist Lloyd Rees always travelled with a sketchbook (Fig. 10). He never owned a camera, choosing instead to rely upon his 'drawn' encounter with the world (Kolenberg, James & Art Gallery of New South Wales 2013). His astute observations were the result of a keen eye and impeccable draughtmanship. Offering the possibility for extension through further drawings, paintings and prints, drawing was the starting point of his exploration.

I have always used drawing in a sketchbook or journal as the primary method to record my encounters. Making a drawing allows for an intensity of engagement that goes far beyond just looking, but it also often requires a significant span of time. As an attempt to combat this I carry a camera to capture additional source material, but it is always secondary to the first-hand experience of observing and drawing. Because of its distancing tendencies, prior to this project I had not seriously considered using the

camera as another drawing tool. Its use had always been for capturing supplementary material and I had never really used moving image as part of my documenting. Rees' approach prompted me to question my own use of a camera as an additional documenting tool.

I began with pencil sketches of the men working and the surroundings. The drawings were mostly just line, quick descriptions of a changing view and the brevity of looking. After drawing for some time, to familiarise myself with all the goings-on of life at sea, I also began using a camera capturing still and moving-images in between drawing in my journals. Travelling around the deck of the cray boat, the hand-held camera captured my unsteady viewpoint to emphasise the moving nature of the floating world. Interspersed with anchored camera viewpoints attached to the superstructure of the boat, the moving image allowed me to play with the stabilising and de-stabilising view and experience of being at sea. The experience of looking was explored through the moving-imagery and the drawing.

Now, the camera has become an additional drawing tool and the moving image a format that I can return to again and again, long after returning to shore. Alongside the paper journal drawings these *drawn* camera images have provided additional source material and another way to scrutinise the experience.

In the practices of British artist J. M. W. Turner, and contemporary printmaker Norman Ackroyd, fieldwork and the journal likewise play crucial roles in recording information directly from the environment. Turner, famous for tying himself to the mast of a ship in the midst of a tempest, travelled extensively across Britain and Europe with a journal. Drawing in

the field, he sought to capture the immediacy of his environment and the atmospheric conditions through chalk sketches, washes and watercolour. Turner was most concerned with direct experience. He of course did not have the convenience of a small digital camera at his disposal, but I wonder, if he were alive today, would there be a small, rather battered, paint smattered point and shoot rattling around in his drawing bag? The immediacy of Turner's sketchbook drawings suggest he was interested in the indeterminacy of the atmosphere and capturing it as quickly as he could. The energy of such quick studies became a key element of more resolved works to be created later in the studio (Warrell 2013; Warrell & Turner 2014).

Whereas most artists decided on the scenes they would develop by selecting and structuring a composition while actually in front of a motif, Turner's work in the field was more rudimentary and exploratory (Warrell 2013, p. 160).

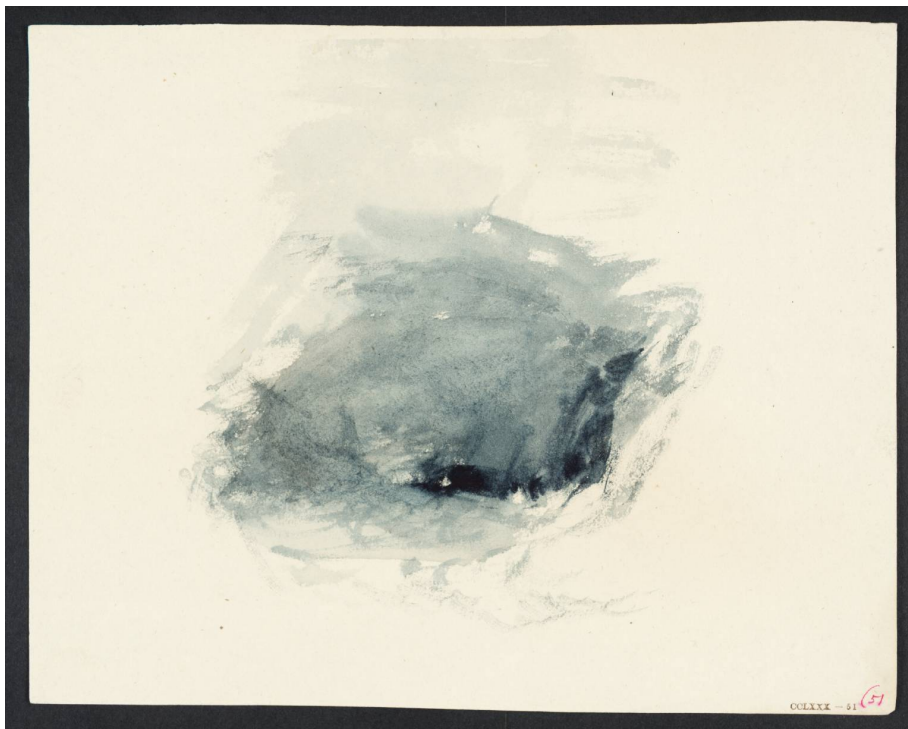


Fig. 11 J. M. W. Turner, *Vignette Study of Storm at Sea, for Campbell's 'Poetical Works'*, c. 1835-6.

Turner's adoption of watercolour was deliberate. Contemporaries criticised his layered and washy technique, but it was ideal for capturing atmospheric effects in the field. He transferred watercolour techniques to his use of oil paint. Through the unorthodox use of medium, he loosened up the dry pigment, giving it some of the fluidity of a water-based wash. As Turner's practice matured, his adherence to established conventions similarly loosened, pushing the limits of his medium and the expectations of his audience (Warrell 2013, pp. 43-49). There is an alignment between Turner's choice of medium and the subject matter he was capturing. His sketchbook drawings are not only a literal representation of the landscape, they are an exploration of the changeful material nature of the atmosphere via a similarly fluid material exploration in the drawings.

I used watercolour, wash and graphite within my own journals. These choices were both pragmatic and aesthetic. At sea, I worked in challenging conditions with limited space and storage. Pencil and eraser became a favoured choice for their ease of manipulation and versatility. They were robust and would stand being stuffed in pockets, dropped and doused with spray and wash. The changeful qualities of the environment I was experiencing, were able to be expressed via my choice of mediums and tools within the drawing process. As I combined the use of journal with camera, I also began to think more deeply about how my use of the camera/moving image and pencil/journal evoked the fluid qualities of both the maritime environment and the creative process itself.

Printmaker Norman Ackroyd similarly employs specific tools and mediums relating to the drawn encounter, the subject matter he is depicting, and his experience of working in the field. Ackroyd accompanies fishermen working off the Shetland and Orkney Islands. Using a sketchbook, he creates

drawings as the basis of etchings developed further back in the studio. Ackroyd's sketchbooks (Fig. 12) are on a scale that can easily be held in the hand - manageable in the wet and windy conditions experienced on deck. Executed in charcoal, chalk, oil pastel and ink wash, Ackroyd's mediums mimic the quality of the experience they depict. They are simultaneously solid and fluid, able to be speedily manipulated and edited, a combination of dry and wet media (Ackroyd 2014).

Ackroyd's drawings evidence his attempts to capture something of the rugged environment battered by the elements. Marks of nature, made over a geologic duration, shape the physical landscape Ackroyd engages with. Millennia of erosion by wind and water have drawn the forms of the islands, which are translated onto the page of the sketchbook via a process that is fleeting and quick. There is deliberate speed and slowness in this experience directly derived from working in the field.



Fig. 12 Norman Ackroyd, pages from *The Shetland Notebook*, 2014.

The dry and wet media used in Ackroyd's sketchbook speak of opposing forces. They work together because of their differing chemical natures. Ackroyd's drawings carry the energy of this tension, as well as the urgency and brevity of looking while moving. The drawings reflect the experience of trying to capture the towering cliffs of offshore islands while standing on

the deck of a fishing boat passing by. The drawings speak of different durations in both the depiction of subject and the way the mediums physically react to the paper on which they are drawn. Chalk and charcoal leave their mark through dry scratching friction, grinding pigment into the tooth of the paper. Oil pastel drags across the surface, leaving an oily lag. Ink wash, applied with the brush, travels swiftly over the surface. It stains immediately, seeping into the dry absorbent paper, but beading where the oil repels. Both stroke and reaction are quick.

Ackroyd's drawn fluid moments are used for the production of etchings - images created through a slow process of extended duration and erosion. Made in the comfort of the studio, his images are scaled up - the space and printing tools accommodating an increase in size and attention. The etchings are built up gradually in layers, with acid the drawing tool, biting into the metal plate. Drawing here becomes an act of extraction and removal. Time is spent intently working on areas within the image. The studio allows levels of attention that the moving deck of a fishing boat precludes. Like the cliffs, crevices and rocky outcrops of the northern British Isles, the marks are shaped by a gradual and layered removal of material over time. The plate is inked up and each image appears, drawn out of the plate itself, a coming into existence via removal, erasure and absence (Hill 2013).

My combined use of the camera and the paper journal as drawing tools, like Ackroyd and Turner's methods, present differing approaches to translating and describing the changeful material/immaterial nature of contemporary experience, mediated through virtual and physical realms. I am similarly interested in time, repetition and the intensity of looking. Through the capture of moving image (with many hours observing on

board) I noticed a particularly important aspect of the men working – their periods of stillness, in amongst the ongoing action. With the moving image I was able to clearly identify these moments in the continuum of activity then literally pause them in play back and observe more closely. This provided a compositional framing device that honed my eye to focus on particular structural details of movement, often too quick to properly understand in real time. On subsequent trips I was able to ‘notice’ nuances of movement and rest, and even anticipate these moments through the prolonged study captured by the moving image. Looking through the camera thus helped me identify what I was looking at. Much to my surprise, the camera sharpened my observations, aiding and extending the scope of the observational drawing. It resulted in more drawings, both from the footage and from the live action on deck.

Time, expressed through the material nature of Ackroyd’s drawings and etchings, is a key element in his work and the subject matter he is depicting. Like Turner he is negotiating the material qualities of his mediums. The physical properties of his materials, and how they react to each other on the page and plate, is central to his process. The volatility of the world Ackroyd documents is carried through in the drawings and etchings. There is a correlation between the use of different mediums, the techniques used and the environment he is referencing. The geologic and atmospheric processes he experiences at sea are analogous to his drawing approach. This aspect of Ackroyd and Turner’s work has been of foremost importance in relation to drawing as an analogous process. In drawing terms the irreducibility of specific material aspects of particular mediums, supports and tools is very important. It is what differentiates mediums and the way they are used to document, describe and communicate information. These inherent qualities produce dynamic tensions within the

process. Such contingencies require active negotiation and handling, involving problem solving and participation through their making.

My adoption of the camera, alongside my journal and pencil highlighted how the differing nature of information capture operated between the two tools. This occurred in terms of time, immediacy, and most importantly, how I was transferring and translating information. The camera opened up opportunities for viewing information in a new format, incorporating moving image and sound, enriching the drawn experience. Using both offered a hybrid way of working which became more important as my research developed. I realised there was something crucial to the way I used my journal which, when applied to my use of the camera, extended its speculative capacity. My pencil drawn approach, which wholeheartedly utilised the slippage of error and uncertainty, and exposed the messiness of experience, gave me permission to treat the camera and moving image in a similar fashion. This made me consider how I might retain the rawness of the footage I recorded and think through this in the same speculative way that I would my pencil-drawn journals. Incorporating the camera and moving image became important and this interaction between the two tools shaped the inquiry itself.

English born Australian artist John Wolseley uses drawing as his principal way of engaging with the environment. Fieldwork and journaling play a significant role in his practice. The immediacy of experience, and an emphasis on the journey and searching shape Wolseley's use of materials and methodology. Sasha Grishin identifies a connection between Wolseley's practice and the work of Japanese Haiku master Matsuo Basho, and highlights Wolseley's attention to the journey, 'the goal of the journey is of less importance than the wandering itself' (Grishin 2006, p. 99). This

wandering quality can be likened to the often unpredictable outcomes of technological particularities and their collisions that I have described earlier. This alternative focus on process and the journey opens up the possibility of unexpected associations and encounters, and these unanticipated juxtapositions give rise to the wandering nature of creative exploration. As Grishin explains, 'both Wolseley and Basho adhere to the notion of "not knowing" as a principle which gives meaning to the journey' (Grishin 2006, p. 99). Grishin elaborates, referring to Zen mysticism where 'the account of the physical journey is as much an account of an inner voyage' (Grishin 2006, pp. 99-105). In my project emphasis is given to the path of creative enquiry that simultaneously reflects upon and responds to the physical and contemplative journey. It is a journey where variable and unexpected conceptual, material and technological characteristics are negotiated. As asserted through Heidegger's phenomenological concepts (Heidegger et al. 1996) this process of negotiation enables an active handling of a material and technological world, giving rise to an involvement that goes beyond mere physical or virtual manipulation.

Wolseley makes an important distinction between being an observer and being a participant within the environment, enacted through his active handling of the world through journalling.

I'm not really documenting it, documenting implies a rational kind of cool approach, which perhaps a scientist might adopt, which is a very valuable way of doing something; I'm finding out about it, and making work about it. All of my processes are very much about trying to find a way in which the landscape speaks through me (Films 2006).

Wolseley's comment suggests for him use of the journal has shifted away from the assumed objective ideals of early exploration journals, towards the

journal as a more speculative document of inquiry. As previously cited, Warrell identifies a similar 'exploratory' quality in reference to Turner's sketchbooks (Warrell 2013). The unknown aspect of dealing with an uncertain material and technological world brings about this shift. Philosopher of environmental aesthetics Arnold Berleant posits that the move from observer to participant - which, I argue, is enabled via the active handling of drawing and journaling, changes not only the artist's relationship to the environment, but also the operation of the journal as an aesthetic document.

Perceiving the environment from within, as it were, looking not at it but in it, nature becomes something quite different; it is transformed into a realm in which we live as participants, not observers (Berleant 2004, p. 83).

As discussed earlier with reference to Ryan's reading of early explorers' journals, the artist's role in the observation and recording of material is not a distanced one. An entangling of self and world occurs within the process of observation. Through that entanglement the unknown and unpredictable become imperative components. Through the nature of that exchange - conceptually and physically situated, and materially and technologically negotiated - the contemporary artist has an opportunity to reconcile self/world in an expanded sense.

2.4 Positive frictions

Through my research I have identified within many texts discussion about the generative nature of difference and the misalignment of collective frameworks. These ideas are frequently discussed in terms of contexts, relations, subjective-versus-objective experience, and explained as accent

points of intensity and tension. I believe there is a direct correlation here to the way drawing operates as a perceptual and conceptual encounter that utilises, challenges and re-constructs such frameworks. I have named these generative misalignments as '*positive frictions*'. Relating to New Materialist ideas about *entanglements*, *intra-actions* and *diffractions* (Barad 2007; Dolphijn & van der Tuin 2012; Massumi 2002), the looping and re-emergence of this idea of positive frictions threads it way throughout the journey and can be explained through the material exploration of the creative inquiry.

My journals demonstrate positive frictions in action. The drawing process can produce contradictory and confusing problems. The misalignment between the perceived and the real presents a dynamic space, where ideas and frameworks must be continually re-worked. This re-working can be imagined as a type of vibration, a ricochet-like energy or diffraction that re-shapes and opens up new trajectories. Theoretical physicist, Karen Barad, contributing to discourse surrounding New Materialisms, draws attention to the suggestive, creative, and visionary insights diffractive readings produce (Barad 2007; Dolphijn et al. 2012, p. 50). She explains that diffraction celebrates difference, rather than homogenising and generalising. Information (and experience) does not always sit comfortably within defined parameters. Through the act of translation and interpretation, parameters become unstable. Whereas a one-size-fits-all approach does little to acknowledge the intricacies and richness of complexity, 'diffractive readings bring inventive provocations; they are good to think with' (Dolphijn et al. 2012, p. 50).

Provocations make questioning necessary. When drawing they test my thinking processes. I cannot remain comfortably anchored, but instead

need to remain buoyant in a burgeoning zone between, constantly re-examining the validity and relevance of my marks to the experience they are translating. Drawing as a process of negotiation brings me into what Deleuze identifies as a 'zone of proximity' (Deleuze 1997) where 'each difference passes through all the others [...] a world of differences implicated one in the other' (Deleuze 1968/2004, p. 69). Furthering the New Materialisms discussion, Brian Massumi emphasises how such processes of negotiation are transitional, always situated, embodied and embedded within memory, time and history, as a continuum. Massumi refers to 'feed-forward and feed-back' (Massumi 2002, p. 12), suggesting a continual movement in and between ever-altering and relationally augmenting processes. Similarly, mark making is a negotiating of difference. It is not sure-footed in the static sense, but occurs via relation, requiring a constant movement on, in and between.

Difference produces speculative and provisional zones of interference. These are zones of unpredictability, uncertainty, and ambiguity: the unknown. Diffractive collisions in this zone produce positive frictions – positive in the sense they are generative - catalysts for new ideas and possibilities. Through such relational re-articulation new understandings emerge. In the context of New Materialisms, cultural theorists Dolphijn and Van Der Tuin frame these types of re-articulation as *intra-actions* (Dolphijn et al. 2012, p. 50). Dolphijn and Van der Tuin emphasise *intra-actions* are processual actions between differing contexts, systems and frameworks for understanding. Barad explains these complex arrangements as *entanglements* (Barad 2007, pp. 388-390; Dolphijn et al. 2012). Relating this to the creative process and specifically to drawing, such complex relationships form the foundation of information gathering and knowledge production. Drawing is thus a process that embraces ambiguity, difference

and the irregularity of experience as positive frictions and sources of energy to drive inquiry forward. The mark as a carrier of thought and making decisions is a visual indicator of how such tensions operate in a positive and generative fashion.

2.5 Marking self and world

Drawing is a participatory action - a trace of the material and conceptual world the artist negotiates – a world that is shifting and fluid. My journals, like my experiences at sea, document this shift and change. Ideas, thinking and observations fill their pages. My shifting view is reflected in the progression of the moving frame. Played out in the environment, in projected moving images, on maps and on paper, drawing is a wayfinding tool as well as a recording device. The journal is an artefact and collection, operating by looking forwards and backwards, oscillating between and across ideas. Through the employ of different tools its many layered trajectories reveal the nature of thinking and the influence of environment and culture.

All drawings mark a literal and implied bodily movement through time and space. Each mark is a measure of position - conceptually and physically situated. The body, mark-making tool, medium and receiving surface each behave in a particular way via relation of light to camera, hand to tool, ink to paper, oil to water, or acid to metal. Each varies through manipulation. These physical/conceptual/material/technological relationships determine how information is laid down, and hence communicated, interpreted and understood.

Self and world are related via the drawn mark. Each mark, a brief and periodic commitment to a thought, is laid down on the paper. I reflect inward, drawing out of myself, while simultaneously reaching outwards to connect. With each subsequent thought/mark adjustment is needed. The accumulative context re-forms thinking, requiring a new judgement. This new mark must accommodate the mark that came before as well as anticipating the mark yet to be made. Layer upon layer, the mark identifies the tension and contingency of operating within a contradictory world, calling for constant adjustment and re-adjustment.

Drawing is a journey, linking points of departure and arrival. It is a means to explore my curiosity about the world I live in, allowing me to project, construct, imagine, describe and make sense. It is a way of thinking and doing. The drawing process facilitates exploration and curiosity, exercising a desire for the unknown, the need for stimulation, and to make connections between things via the construction of meaning. Philip Rawson describes the integral implication of the human being within the drawing process and the medium's capacity for generating meaning via translation.

Nowhere does it [nature] present our eyes with the lines and the relationships between lines which are the raw material of drawing. For a drawing's basic ingredients are strokes or marks which have a symbolic relationship with experience, not a direct, overall similarity with anything real. And the relationship between marks, which embody the main meaning of a drawing, can only be read into the marks by the spectator, so as to create their own mode of truth (Rawson 1969, p. 1).

As a mode of paying attention and relating to the world, drawing facilitates this process of translation and the production of meaning. Artist Angela Eames reflects on the types of thinking which occur in the drawing process. She speaks of high and low-focus thinking; high-focus relating to the

analytical, and low-focus, to the more free-flowing and subjective (Eames 2008). Both aspects of the drawing process allow time - to notice, to look, to understand. Drawing offers time just to be – to be embedded in the world and in the moment, participating via effortful engagement. Through the time, effort, doing and thinking of drawing a relational kind of spatio-temporal critical mindfulness occurs.

Engaging in the drawing process offers opportunities to experience an exchange via the entire body, not just the eyes. Finnish architect Juhani Pallasmaa acknowledges the dominance of vision within the Western tradition, but suggests that lived experience is 'moulded by hapticity' (Pallasmaa 2012, p. 10). Touch, Pallasmaa explains, is activated via peripheral vision, which 'envelops us in the flesh of the world', in contrast to focused vision which 'confronts us with the world' (Pallasmaa 2012, p. 10). He asserts that all sensory experiences are 'modes of touching' that integrate self and world (Pallasmaa 2012, pp. 10-11). Massumi writes that self is identified and defined through relation (Massumi 2002, p. 12). Drawing forms relation directly through touch as well as conceptually through the mark and its translation and interpretation. Drawing is inherently haptic, incorporating both focused and peripheral vision, enacting our physical and perceptual situatedness. In this way drawing as a practised bodily encounter becomes central to the sensing of self in relation to world and hence tactility to experience.

While drawing, I am focused while also being aware of what surrounds me. Multiple sensory agents work together generating a focused and immersive state akin to losing oneself - where a sense of self, as a separate consciousness from the world, instead becomes an integrated, connected and proximate self. To draw is, then, to experience a suspended state of

non-conscious self-awareness. Painter Christian Montarou speaks of the heightened state of awareness that occurs through the process of life drawing.

A particular characteristic of this state of mind is that all sense of linear, chronometric time is erased...the artist seems to become one with time, 'fully present' in the situation while experiencing a sense of timelessness. This allows the body to play a different role in the process of perception: the anatomical, functional and rational body that creates meaning becomes less relevant. By partly 'turning off' the capacity for analytical thought, the brain ceases to perceive the body as separate from its surroundings. Instead, the brain focuses intensely on the act of drawing. Everything appears to take place simultaneously rather than as a series of events involving cause and effect (Montarou 2007, p. 5).

Drawing becomes an exchange, negotiating between the actual and the imagined. It is a space where I am able to ask questions, without needing to know definite answers. Through the drawing process I attempt to make sense of the unknown and unfamiliar. As a reorganising tool I can use drawing to speculate, formulate and re-formulate. It is a process of letting go, of freedom and disquiet. Through drawing I can test my *being* in the world, not only to prove my existence, but also to question it. The mental state I enter when making a drawing is a space of suspended belief, where I live simultaneously inside and outside my head. It is a process of extraction and projection, a mapping of the self, with reference to my surroundings, physical and metaphysical. Artist Tania Kovats encapsulates this.

Sometimes when you pick up a pencil all you do is prove you are here. Understanding the self is like trying to hold water in your hands. With each drawing I make, each work, or piece of writing, I am searching for a better vessel of containment (Kovats 2014, p. 176).

Through drawing I simultaneously observe, construct, and imagine myself, and the world in which I live. Drawing is thinking and doing - a process that struggles with the very question of how I go about constructing and

building knowledge. It is a challenging process - of trying to come to terms with what I know and what I do not. This process is played out via the act of making marks upon a surface, informed by subjective and objective experience. These marks are an attempt to make sense of differing ways of interpreting and communicating ideas and information – visual intimations which are spatially and temporally situated. These intimations are composed of a complex layering of interwoven inscription. By making marks, I declare the drawing, and simultaneously my own place in the world. Through momentarily committing to a mark, I make a declaration - of my presence and understanding. With the addition of new marks I recognise that my position has shifted. New relations between the marks establish an adjustment of thinking and require re-positioning. I make a decision. I make a mark. I think again. I make another mark. I revise, edit and re-draw. Searching occurs through addition, erasure, and repeated error. These attributes of marking, work together via negotiation to establish a more thorough understanding through the drawn process.

I have placed emphasis on manual drawing, as this is central to my practice. This is because I am keenly interested in the type of understanding and knowledge production that occurs via hand skills - nuanced, intuitive, and practiced, such as those learned through drawing. Skills like drawing allow us to see and create relationships between seemingly isolated and unrelated entities, including ourselves, and our environment. Matthew Crawford captures this manual knowledge making:

...it is by "having to do with" things that we grasp them – not simply as subjects, but as agents. We do this every day, finding our way through a world that we share with others (Crawford 2015, p. 122).

Negotiating the world via material engagement allows us to be participants in the world, interacting, responding, creating, and constructing as a way of understanding and relating. As Crawford insists, 'we are indeed situated beings, formed in very consequential ways by our interactions with our environment' (Crawford 2015, p. 111). The unknown is played out in this process, as we attempt to join the dots. Sociologist Richard Sennett studies the social and cultural implications of how humans make sense of the material world. Of material engagement through drawing, he explains:

The tactile, the relational, and the incomplete are physical experiences that occur in the act of drawing...The difficult and the incomplete should be positive events in our understanding; they should stimulate us as simulation and facile manipulation of complete objects cannot (Sennett 2008, p. 44).

The mark enables me to re-vision a way forward. With pencil and eraser in hand, I continually draw, correct and re-draw. This is how the drawing and understanding is made. It is like walking through a site, choosing paths, direction and negotiating terrain. I often take wrong turns, stumble over obstacles and need to re-trace my steps. Human fallibility inheres in this process of orientation. I have to re-look, re-think, and try again. Through these attempts I frequently find myself in unfamiliar territory, facing the unknown - a slippage between understanding and ignorance, forcing me to re-evaluate. The unknown encourages me to think again and think beyond where I have already been.

My journals record my intimate encounter – a view of the world through my experience. It is wholly mine, but also shared. Within this project my journals are much more than just private musings and recordings. They are a primary way of giving public access to my research outcomes and of demonstrating the importance of the unknown within drawing as a method

of inquiry. The journals are an offering up of thoughts and feelings; open, vulnerable and subject to scrutiny. They bear witness to an acceptance of failure as a vital and inevitable part of the process of inquiry. Sometimes I miss the mark. My ideas are clunky, awkward and ill formed. It is not always clear where I am going or why. My journals are an exploration, an attempt to make sense.



Fig.13 Annalise Rees, *The Wait of Time*, 2015.

3. The page and beyond

To enter the territory of another necessitates movement out of one's own – it involves trust on both parts. To engage with something imagined by another is also a journey, from what is already known towards what is as yet unknown. To encounter another requires a willingness to connect, but also to let go, to take risks. (Rendell 2010, p. 72).

3.1 Introduction

I have spent many hours standing in art supply shops searching for the perfect journal. Leafing through pages, feeling the weight and texture of paper stitched and bound into virgin volumes is an erotic process of sorts. The feeling of a new journal is something akin to the excitement and anticipation of desire. It has to look *and* feel right, for that particular job and journey. It also has to be an appropriate size for carrying and holding thoughts. I test its weight and proportion by how it feels in my hand. Peeling back the cover, I touch the paper within. How will it receive my mark, and trace of thinking?

The crisp new page awaits. Its expanse is daunting, but also presents a freshness of anticipation and possibility, the excitement of freedom and adventure. Making the first mark, I must let tentativeness give way to a committed and determined searching. The mark has to be of the here and now, of what I am experiencing, seeing and feeling - even if it's awkward, unsure and unfamiliar. The mark tracks an exploration of immediacy and response to the whim of experience. My pencil hovers, wondering what will this journey be, and where will it take me?



Fig. 14 Annalise Rees, Journals in the studio 2014.

My adventures in the field are recorded and reported in my ever-present journal – pages turning as I step through the world. This mode of documenting stems from a long European tradition of artists travelling and recording. Field sketching has established roots within early topographical and military surveying, of scientific exploration, and more leisurely cultural pursuits like the Grand Tour. Journal keeping and drawing have been significant tools within this method of collecting, in an inherited cultural tradition which I utilise within my own creative process and research.

Historical drawing practices incorporating fieldwork and journal keeping mark a process by which human beings have attempted to understand their place in the world. They trace encounters with the unfamiliar and unknown. The historical context provides a critical lens to examine how the journal documents and influences perceptual encounters and how this might differ for contemporary drawing practice.

3.2 Drawing the unknown

Artists have long been associated with science and travel in the Western tradition. Bernard Smith suggests Phillip II of Spain, 'instigated what was probably the first large scientific expedition to the New World, in which the visual arts were given an important role' (Smith 1992, p. 1). Since this early beginning in 1571 (Smith 1992, p. 1), artists have ventured into the world. They have been engaged formally, in expeditions by heads of state, nobility and the navy. They have also ventured out more informally, on personal Grand Tours - rites of passage and enculturation.

Drawing was adopted as the medium of choice for its immediacy, practicality and efficacy in translating information quickly, clearly and concisely. Topographical artists such as Wenceslaus Hollar (1607-1677) established an empirical practice of working directly in the field from observation (Gordon 1996; Smith 1992). This approach, relating to surveillance, saw the adoption of observational drawing as a component of military training. Consequently, drawing became important for voyages of scientific discovery in the Ages of Discovery and Enlightenment, playing an important role in European depictions of the exotic (Smith 1992, p. 30). Visual recording became significant where the unfamiliar and unknown were encountered. It was especially useful within the practices of cartography and navigation, used widely to describe 'unknown' territories such as *Terra Incognita* (Smith 1992). Observational drawing spread across Europe and most significantly to England, where it became part of gentlemanly practice and fashionable within the educated classes (Aristides 2006; Owens 2013; Smith 1992). In England particularly, drawing was used in the service of politics and economics via science as a crucial collecting

tool to create a rational, distanced and accurate record of information, both benign and menacing in its corralling of the unknown. Uncharted territories, such as New Holland, were being drawn into European existence. The cartographer's line, cool and objective, established a clear ground upon which to plot control of an assumed uninhabited space.

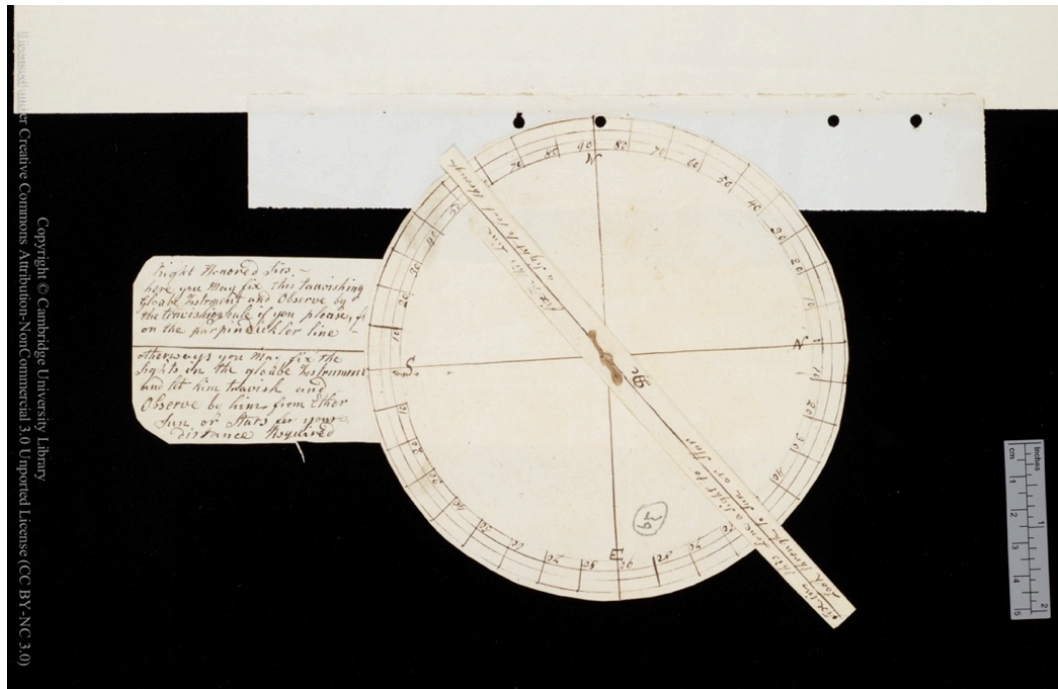


Fig. 15 Board of Longitude, *Impracticable schemes archive*, 1783-1828.

Navigation and cartography were commanding aspects of this type of drawn exploration of the unfamiliar exotic other. In the book *The History of Cartography* J.B. Harley et al explain the increased emphasis on accuracy within Western cartographic practice within the eighteenth century (Harley, Woodward & Monmonier 1987, p. 10). The introduction of more precise instruments, such as Harrison's H4 ship's clock, enabled the accurate measurement of longitude at sea. By structuring and universalising human experience of space and time (Harley et al. 1987, p. 506), Harrison's timepiece allowed for a standardised measurement of time around the globe. Through the development of colonial cartographic technologies, the

map was enacted as a powerful socio-political tool. Harley outlines, 'more than a mirror of society, maps are a reciprocal part of cultural growth and influence the pattern of its development' (Harley et al. 1987, p. 506). He also explains, 'mapmaking was one of the specialised intellectual weapons by which power could be gained, administered, given legitimacy, and codified' (Harley et al. 1987, p. 506). Maps thus served a very definite purpose within the conquest and control of exploration narratives. They carried with them the power to sway and determine perceptions about peoples, places and the world at large.

Drawing continues to be a crucial tool in the abstract and physical construction of the worlds we inhabit. It is, among many things, a tool to orientate, locate, describe and depict. It has an established history as a method of translating experience through such historical drawing-based systems as cartography and navigation. These spatial ideologies have been used to track and record our interactions with the physical world. As systems of description, they communicate a measuring of space and time while mediating and conditioning experience.

3.3 The Explorer's Eye

Journal entry undated (Book 7);

When on the cray boat it was like being in uncharted territory. The coastline was so unfamiliar to me. I don't have a strong visual map of Tasmania in my head (unlike that of my birth – South Australia). My drawing of a map of Tasmania would be rudimentary at best, it being so new to my awareness and understanding. The shape of the coast is so unknown to me. Along with this there is my inability to even name parts of the coast, the unfamiliarity of these shores! Again, I lack the necessary knowledge base. Years of accumulated familiarity of home shores are not useful here.

Perception and vision have been significant in establishing the unknown as 'blank territory' within the history of colonial exploration and discovery. Simon Ryan in *The Cartographic Eye* discusses the role of cartography in the 'visual production of the [Australian] continent as *tabula rasa*' (Ryan 1996; Smith 1992).

Representations of Australia as an upside-down blank are unavoidable given the founding assumptions of European cartography, and are best understood as part of the European process of 'othering', whereby European self-identification can only proceed by the identification of other places and cultures as 'different' (Ryan 1996, p. 123).

It is, of course, naïve to assume that these early mapping drawings were entirely objective. The drawn is always intentionally mediated by the human. Tools, conventions and methods are chosen by the drawer in their effort to convey information in a particular way. Within the realm of science and exploration, image making was executed within defined codes. The drawing of naval charts and topographical sketching, such as coastal elevations, were executed by trained individuals utilising systematic and specific conventions (Buchanan 1892; Gough 1995; Huler 2004). The Royal Society and Royal Geographic Society, for example, established specific modes of recording, including what and how information was to be collected (Ryan 1996, pp. 38-40). These institutional codes not only outlined methods and the style of description for specific purposes, but also reflected a Eurocentric perception and understanding of the exotic other. Such conventions allowed for a 'making sense' of otherwise unfamiliar and unknown territories and contexts and enabled the efficient transmission of information via the shared visual language of cartography.

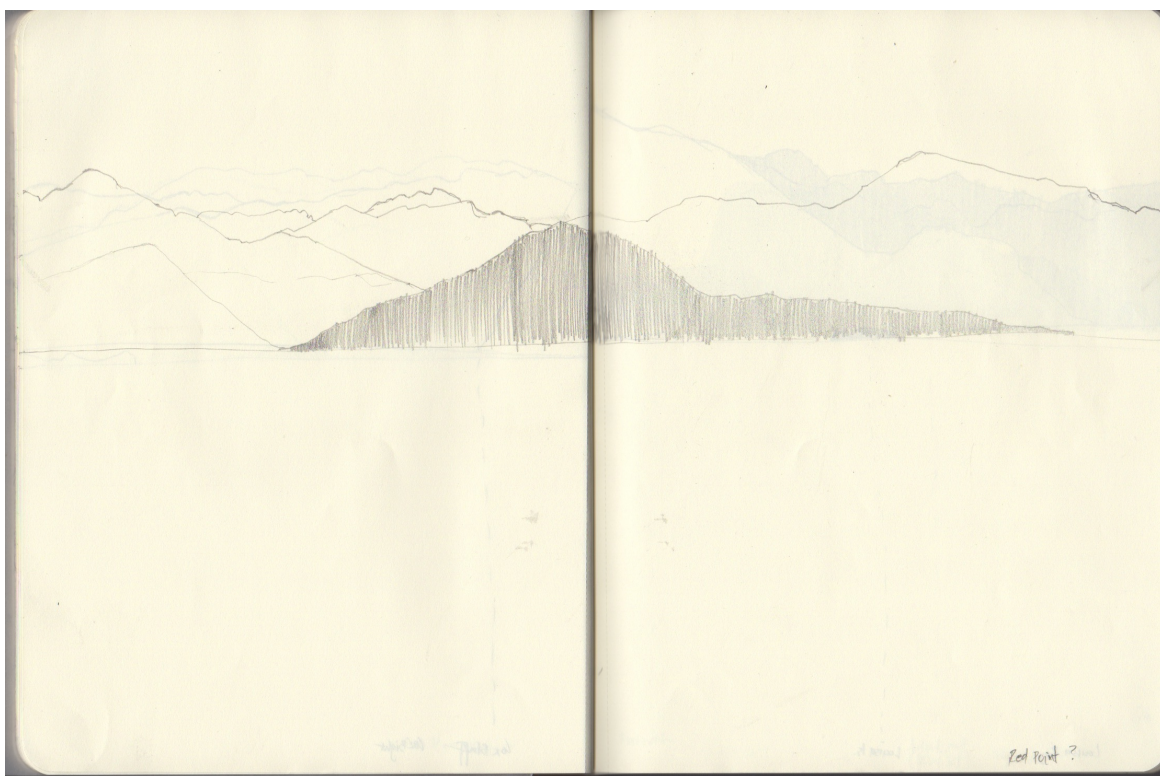


Fig. 16 Annalise Rees, *Journal pages (Book 6)*, 2014.

My use of the journal similarly utilises recognised conventions to transmit information, but also acknowledges my inability to know the coastline I was viewing from the cray boat as the journal entry at the beginning of this section and the notation, '*Red Point?*' in my journal entry above illustrate (Fig. 16). Drawn images always carry with them the personal sensibilities of the artist and explorer. Such sensibilities as demonstrated in early depictions of the exploration of Australia were embedded within an inherited imperialist vision of control and exploitation (Smith 1992, p. 1). As a contemporary artist utilising and recognising these conventions and ways of presenting information the journal in contemporary use presents an opportunity to subvert traditional conventions and to question their influence, thus establishing a different relationship to the unknown.

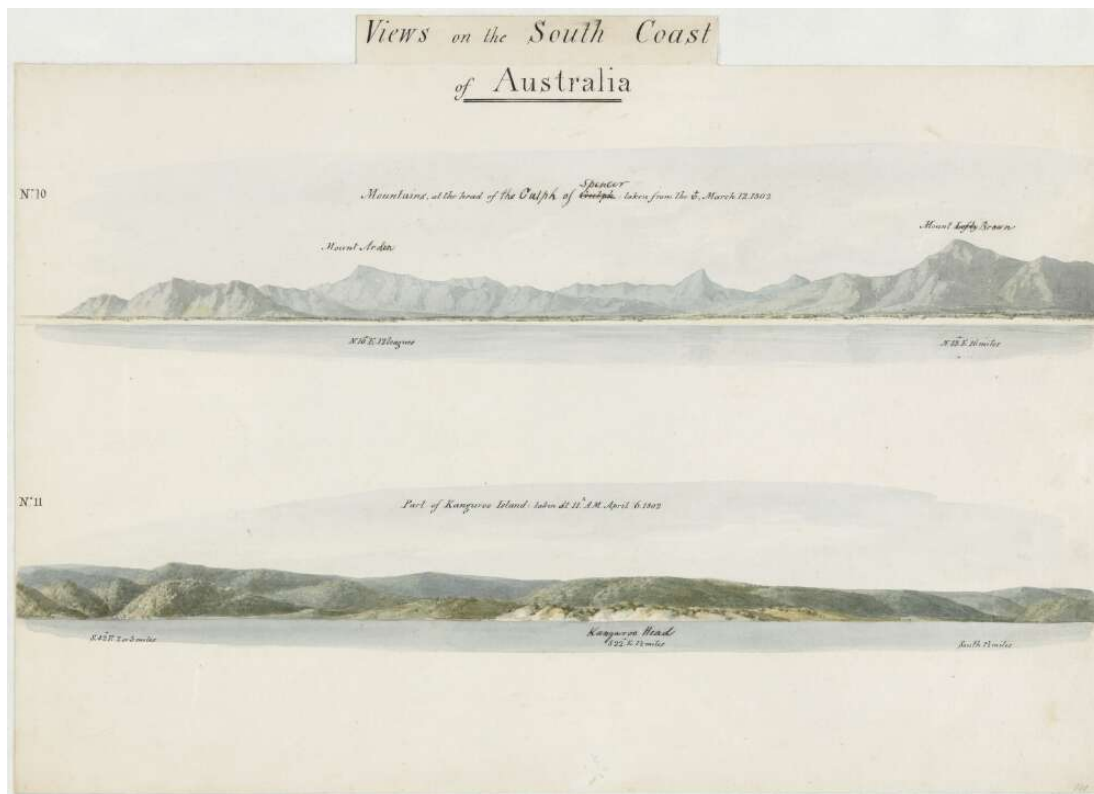


Fig. 17 William Westall, *Views of the South Coast of Australia*, 1802.

The drawings of William Westall (1781–1850), expedition artist on Matthew Flinders' voyage to chart the 'unknown coast' of southern Australia, aboard the *Investigator*, demonstrate this culturally determined viewpoint. His drawing, *Views from the South Coast of Australia* (Fig. 17), is a watercolour showing coastal elevations of Kangaroo Island and the Spencer Gulf in South Australia. It is an example of the topographic tradition inherited from Hollar (1607-1677), (Gordon 1996; Smith 1992). As with Hollar's work, the elevated views show identifiable landmarks – surveyed specifically with a view to accurate and scaled depiction for military use - a view for potential control and containment through the charting of unknown and apparently, uninhabited land. Westall's scene is captured through the rendering of observed geographic features combined with textual references. The added practice of naming is another cultural ploy for asserting ownership.

Interestingly, in this work, the practice of naming as a method of claiming territory goes somewhat awry. Corrections to the hand written labels identifying some of the locations and landmarks are visible. These corrections provide a glimpse into drawing as a method of readjustment, but perhaps also naming as method of attempting to identify and contain the unknown. With my own experience of the unfamiliarity of the Tasmanian coast and my inability to use naming as a method of identification, naming can be equally confusing as it is descriptive.



Fig. 18 Bea Maddock, *TERRA SPIRITUS...with a darker shade of pale*, 1993 -1998 (detail).

Tasmanian artist, Bea Maddock's work [*TERRA SPIRITUS...with a darker shade of pale*](#), 1993-1998 refers to Western frameworks for building knowledge and directing interpretation. The work is a hand-drawn, circumlittoral odyssey of the coastal profile of Tasmania. Maddock did not travel around the coast herself, but instead made the forty-metre long drawing using geographical and topographical maps. In the foreground and middle ground of the sea both European and Aboriginal placenames are inscribed – European, stamped into the paper with a letterpress, and Aboriginal names, hand scripted in a locally sourced white chalk (Maddock 1999).

Colonisation brought with it a particular coded way of seeing and recording, a cultural conditioning which frequently failed to recognize prior habitation and non-European relationships to land. The unknown within the colonial view was something, and somewhere yet to be claimed and conquered, 'for discovery to be possible, all knowledge of the land must be denied, including prior Aboriginal knowledge' (Ryan 1996, p. 105). The unknown in Australia's story has been associated with the exotic other, claiming territory and exploitation.

...Australia is semiotically 'filled in' by projections of blankness – both cartographically and in explorer's aesthetic descriptions. It is because maps act as a semiotic field that they need to be subject to a kind of investigation which denies them their commonsense foundational assumptions and instead views them primarily as cultural productions (Ryan 1996, p. 23).

Ryan discusses early European exploration of Australia and the construction of ideologies of possession in relation to the land as property. He specifically looks at the role of the explorer within a colonial context. Using an examination of explorer journals and notebooks as evidence of the contested, objective positioning of the explorer's eye, Ryan questions established mythologies of exploration. He discounts the possibility and probability of the explorer as objectively removed from overarching, pre-disposed attitudes of observation, considering the creation of knowledge and histories related to these epistemic frameworks and their wider cultural implications.

Self-identification, then, proceeds from this understanding of oneself as being in the world, yet separate from it. In the case of the explorer this setting up of boundaries between the self and other takes place through a fundamentally specular axis. Exploration is primarily a visual activity, aimed at determining through mensuration the dimensions of the outside via an act that simultaneously determines the self as objective observer. Yet, there is, clearly, a confusion of boundaries for the explorer (Ryan 1996, p. 105).

The authority of the hand drawn and its political implications have been demonstrably affective within the history of discovery and exploration. Within my own project, exploration and discovery have had more benign outcomes. Vision, the gaze and positioning of the artist/explorer have however, all been relevant elements to consider. I have examined them along with the significance of fieldwork within my methodology and the use of journalling as my primary means of encounter with the unknown. The confusion of boundaries, in regard to the artist explorer's subjectivity/objectivity, and the situation of the journal culturally, physically, and materially have all been important aspects of the project. The journal remains a revealing document of cultural conventions, thinking, and knowledge frameworks.

I have encountered the unknown and unfamiliar via drawing as an investigative tool. My explorer's eye has been simultaneously distant and embedded within the active process of looking - observing and participating in what I have experienced. My vision has focused on the type of information gathering made possible through the embodied drawing process itself. The unknown (in my project) has not been a physical territory yet to be claimed but, rather, an experience yet to be had. It has been a visual consumption nonetheless, but one, without the implications of claiming ownership or possession in any real physical sense. This has allowed for connections to be made through a genuine reciprocal exchange, rather than as an exploitative transaction. Observational drawing has been a key component of my methodology, examining the artist's viewpoint and influence of the explorer's eye. Through that, the experience of looking has brought with it a vision cultivated by my cultural conditioning, artistic training and gendered viewpoint. Hence I am inextricably entangled in my perceived view of what I have observed, and

consciously responsible and aware of the conditions by which my experience is expressed.

3.4 Between *here* and *there*

Ships...carry with them the solemnity of long separations, perhaps of lifetimes (Hamilton-Paterson 1992, p. 260).

...the ship: it is a floating part of space, a placeless place, that lives by itself and at the same time poised in the infinite ocean...(Foucault & Miskowiec 1986, p. 356)

Working in the field has been a major component of the research and production of new bodies of work within my artistic practice for some time. New sites and locations offer glimpses of the unknown, while also providing a way of looking back to the familiar. This type of working has taken me around Australia and overseas, the destination always being the focus of my investigations. For this project, to shift focus to the journey itself, to question the importance of the duration between spaces and places, I went to sea. I took several journeys on a professional cray boat around Tasmania, and a two-month voyage on a scientific research vessel to the sub-Antarctic. I spent in excess of four months floating on the ocean over the duration of this project, travelling between *here* and *there*.

After watching the fisherman working with his ropes on the wharf, I realised what I was searching for was duration. I needed a durational experience that would provide time for me to think through the indeterminacy of my own *being* - a journey to somewhere and yet nowhere. Eventually, I plucked up the courage to walk up to one of the boats and ask an unsuspecting skipper if he would be willing to take me to sea. I explained my interest and he seemed quietly surprised. He explained they were

usually away for two weeks at a time and once out there would be no coming back until their tanks were full. I said I understood and, to my surprise, must have convinced him. Six months later, once summer arrived with improved weather, I found myself throwing my bags aboard in a hasty embarkation at Woodbridge Jetty, three days after Christmas.



Fig. 19 Annalise Rees, *Leaving Woodbridge Jetty December 28, 2014.*



Fig. 20 Frank Hurley, *Craypots and three men on a boat, near Maatsuyker Island, Tasmania, c.1939*

I am not the first artist to venture out on a Tasmanian cray boat. Australian photographer and adventurer Frank Hurley stepped off the wharf in Hobart and sailed to the wild south west of the island. In the thirties, cray fishermen worked around the islands of Maatsuyker, DeWitt and Mewstone, as they do today. A handful of Hurley's photographs document his time aboard a small ketch, observing men working around the same islands I encountered. I wonder if Hurley, like me, noticed something in the quiet repetition of their work.



Fig. 21 Frank Hurley, *Sheltering under De Witt Island, on the deck of a ship, South coast, Tasmania, c.1939*



Fig. 22 Annalise Rees, *Sheltering under De Witt Island, on the deck of a ship, South Coast, Tasmania (after Hurley), 2015.*

From Hurley's images (Fig. 20, 21) to mine (Fig. 22), I see a continuing tradition of livelihoods made at sea via an ongoing negotiation between human and environment. The men in Hurley's images are oblivious to the camera, quietly going about their work without fuss or flurry. They are engaged with their task: in some they are alone and others working together. The sea and land form a backdrop, often in the hazy distance. The horizon is often tilted. These are not typical landscape compositions. The men's work and the environment of the ship are the focus of Hurley's attention. They act as both compositional and conceptual frameworks, presenting an image of man and sea. Theirs is a world framed by apparatus and action.

To consider a female view, linking to my own expeditions I have looked at artist Bea Maddock, who also went to sea. She travelled by ship to Antarctica via Heard Island in the 1980's. She too kept a journal, recording her daily activities and reflections on the experience.

I spent quite a lot of time on the deck of the ship drawing the sea on the way to Heard Island. I had wanted to include the sea in my work as part of the idea of "journey". I think the Southern Ocean is so much part of Antarctica, the "road" there, so to speak (Boyer 1988, pp. 9-13).

Maddock points to the important sense of duration presented by the physicality of the sea and the vessel as a vehicle for travel. Her work presents an alternate focus to conquest and control, instead concentrating on the passage of time. This enduring aspect of the journey - the sea as an unknown space, between points of departure - is prevalent within her work, particularly the artist book, *To the Ice* (Fig. 23). This hand-printed book replicates passages from the artist's journal - descriptions of her daily activities and thoughts. Leafing through the unbound pages of edition

number 8, I gained a strong sense of the duration of the voyage. The substantial volume of the stack of pages added to this, giving weight to the journey itself. Focusing on duration, as I have done within my project, presents an alternative framework through which to translate and communicate experience.



Fig. 23 Bea Maddock, *To the Ice*, limited edition 8/10, 1991.

Early in my project I negotiated the use of the gallery space at the University of Tasmania's Institute for Marine and Antarctic Studies (IMAS) – not as a gallery in the traditional sense to exhibit work, but rather like a working studio. My aim was to embed myself within a scientific institution actively interacting with the contemporary unknown to investigate how cultural structures continue to condition scientific research and the production of knowledge. I hoped such exchange would open up potential for cross-disciplinary dialogue and help develop my ideas and thinking within an expanded context. With links to Antarctica, oceanographic and marine science, IMAS presented the perfect opportunity to consider how

my drawing based methodology might apply to other areas of research. I spent three months working in the gallery space, where I was in regular conversation with scientists, student researchers and the general public.

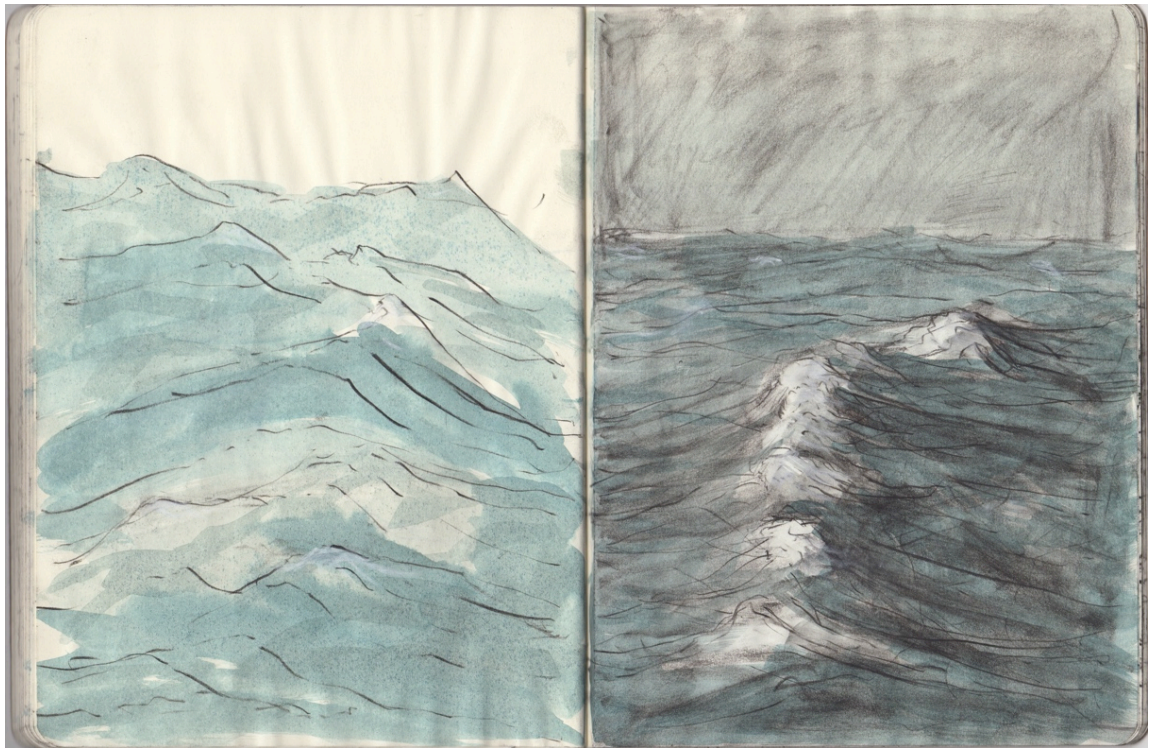


Fig. 24 Annalise Rees, *Journal pages (Book 15)*, 2016.

This residency, resulted in an invitation to join a two-month scientific research cruise aboard the RV *Investigator* as an official voyage artist. In contrast to historical voyages there were no expectations or conditions placed upon the artistic research I undertook. My role was simply to observe, participate and respond as I deemed appropriate. I had free rein in terms of what and how I chose to translate the experience.

We sailed into uncharted territory surrounding Heard and McDonald Islands, Australia's most remote marine territory. Out of sight of land for sixteen days, my journey mirrored Bea Maddock's and the sea similarly

became a focus, a symbolic and strange suspension between departure and arrival.

Journal entry 17.1.16 (Book 15);

We spent the whole day in sea fog today. It blanketed out the horizon, leaving us feeling as though we were hovering, having no external references to reveal our motion. For much of the day we were stationary as equipment was deployed and left hanging over the side. Dangling in the depths for hours on end.

Journal entry 24.1.16 (Book 16);

This morning we arrived at McDonald Islands. We spent the day circling slowly, swathing as we went. Much of the charting around McDonald Islands is sketchy, at best, and much of it not clearly charted at all. The data the ship is collecting will contribute to what has been, up until now, a great deal of unknown.

There is a lot of wildlife, birds, seals and penguins surrounding the islands and inquisitively inspecting the ship and its passengers. Sighting land is a welcome change to twenty odd days spent staring out to sea. Many people commented on the bridge this morning about how nice it was to see something.

The islands are not disappointing. They are jagged, rugged and show evidence of recent volcanic activity. All eyes were eagerly at the windows, with cameras clicking away.

The voyage really became about the journey itself, metaphorically and literally. We never truly arrived anywhere, but instead, circled for days, sending acoustic soundings out into the unknown blue beneath the ship. Drawing, using sounded bleeps of energy, we traced our path all the way from our departure in Fremantle, Western Australia, around the islands, and then back, to the ship's home port of Hobart, Tasmania. This inaudible tracing reminded me that through drawing we become inherently connected. Shores dip beneath waves into the unknown, to emerge, known, once again, above the surface elsewhere. The drawing process makes such unseen (and unheard) connections tangible and visible.

I observed that virtually all of the scientific data collected used drawing based methodologies to image and visualise information; from the screens in the bridge recording the pitch, roll and yaw of the movement of the ship, and the GPS track of our path, to the complex acoustic imagery visualising the sea floor, down in the operations room. I was intrigued by the separation between above and below-deck activities. Up on deck the environment was physically felt, negotiated and interacted with, in contrast to the below-deck operations room – a place where the physical environment became abstracted, conceptualised and modelled using the data being collected from instruments and equipment. It was a strange juxtaposition between the real and the imagined, the observed and the constructed. Yet each maintained one vital common denominator – the human as recorder and documenter.

Over the two months of the voyage copious drawn material was collected to enhance and construct knowledge about environmental and atmospheric phenomena. The crew used this information to navigate our way and handle the ship. The scientists used it to create models to better understand the processes and relationships between complex geological, biological and atmospheric conditions. Such drawn frameworks determine human actions and interactions on many levels and enable us to reflect on the nature of the human being in the environment.

Drawing all of this information together aids in growing knowledge about the significance of a variety of processes and how we as human beings play in to these systems. The understanding drawn information generates gives our existence meaning and enables decision making, which in turn has the ability to influence behaviour, politics and management strategies. As this

voyage demonstrated, drawn frameworks *are* significant influencers of the way we perceive and communicate our understanding of the world.

Arriving by water creates an alternate point of entry to a place. You see everything from the sea, and you are seen by those on land...Displaced movement, restlessness, tidal mindset, weather-determined, always travelling to find the harbour, to get back to where you started from in a hopeless un-belonging that is the cartography of identity (Kovats 2014, p. 27).

Going to sea has taken me into the unfamiliar and unknown. My voyages on the two vessels have been very different in their details and experiences. Similarly, however, both have involved the drag of duration, of time spent just being and doing, away from the normal strictures of the shore and land based structures of time. I have delighted in this duration, with its freedom to just think and do. My crayboat voyages became the focus of the inquiry and the work I have chosen to exhibit, however both experiences have provided a framework through which to consider a re-thinking of the unknown and the significance of duration. My decision to go to sea, situating the unknown within these specific experiences, shaped the course of the inquiry.

The unknown nature of the sea, its in-between-ness and my constant movement in, on and within it, offered the perfect fluid state, site and non-site to be the perpetual explorer I long to be. Spending time at sea has been my way of engaging with the unknown as both a physical and metaphysical space. More importantly, it has been a space in which to find myself, to find some sense of ease and acceptance within an uncertain existence.

In 2010, writer and producer, Jonathan Bonfiglio instigated an expedition to the little known atoll of Clipperton in the Pacific Ocean, 'it was a chance to explore and to experience the notion of wonder, to sail to a place and see and imagine as if we were the first explorers there, fresh and new' (Bonfiglio 2010). Bonfiglio talks about going on a boat as a 'stepping beyond ourselves'. He suggests that inhabiting the difficult, indistinct space is a way of looking back at and examining ourselves, of something beyond ourselves (Bonfiglio 2014).

Working in the field has provided a closer connection. The seduction of discovery, the need to search, to seek out for myself, to come to know through my own experience have all been significant characteristics of this inquiry. The sea has provided a space where I have been able to perpetuate the search, to be located, but continually on the move, between *here* and *there*, necessitating an ongoing engagement with my surroundings and my contemplative self. It is through this kind of process I feel actively engaged and part of the world I inhabit.

a thing's place was no longer anything but a point in its movement, just as the stability of a thing was only its movement indefinitely slowed down (Foucault et al. 1986, pp. 2-3).

Growing up on an island, offshore from the mainland, the fluid relationship of connection and separation has defined my entire being. But, really it is the unknown and in-between that has been pivotal in my self-identification and place within the world at large. Situating myself between *here* and *there* in the unknown has offered a place to pause, to be in the moment and critically mindful of my surroundings. The unknown has emphasised that contexts, frameworks and knowing are (and should be) under constant review-edit-rewrite, or in my case, re-draw.

3.5 A drawn exploration

Exploration is about wonder and the seduction of not knowing, of the unfamiliar and unknown. The unknown has driven many explorers on intrepid journeys, out into the world with the possibility of making new connections. The desire to seek out is strong. Like the explorer, the artist harnesses this wonder and curiosity: they are powerful motivators for inquiry. Such impulses directed me down to the waterfront in Hobart and up to a boat and crew I knew nothing about. I wondered what it would be like to spend multiple days out on the water, away from the comforts, and familiarity of land and home. It was unclear to me what such an adventure would bring. Would I enjoy it? Would I be able to cope in a strange and foreign environment with a company of strangers? Would I be able to translate my experience with some integrity?

Exploration is about the wonder and desire to encounter something *other*. It is about wanting to reach out, connect and experience for oneself. Perhaps, contemporarily, exploration can be thought of as a way of thinking relationally, of understanding ourselves by recognising and acknowledging difference as a generative dynamic force. It has been through such an approach that my trips to sea have opened-up my eyes and expanded my thinking through a sharing of experience. Differing perceptions and understandings exchanged through conversation, participation and observation have enriched my drawing practice - an engagement with the world that extends far beyond the pages of my journals.

4. Situating the Unknown

Any form of classification, merely by drawing an imaginary border between two groups of objects, spurts into sudden being a third space as real as the counterbalanced pole which marks the frontier between two countries but is not in either one. Merely to propose that A is not B automatically brings a third coordinate into play, the offspring of wherever it is one stands in order to dispense categories, and which partakes of both A and B. All liminalities belong entirely to the mind, and we are perverse if we expect the objective world to keep our categories (Hamilton-Paterson 1992, p. 89).

4.1 Introduction

This project has been a journey into the unknown - an active and situated zone of inquiry, enacted via the process of searching. This type of searching focusing on the possibilities of speculative and provisional understanding lies at the foundation of creative practice. Emma Cocker writes,

To place value on not knowing as generative or productive *in itself* is to work against the tide of certain teleological thought, which imagines progress as a one-way passage, the move from what is not known towards the goal of knowing more and more (Cocker 2013, pp. 126-127).

I believe there is an important distinction to be made between Cocker's 'not knowing' and my usage of 'the unknown'. I have opted for 'the unknown' for a very specific reason. Although 'not knowing' is an important aspect of the unknown, as a term it is not indicative of a spatial situatedness, either physical or conceptual. Situatedness is critical as it encompasses both the role of the physical body and the space/world it inhabits as part of the negotiation and orientation process. The unknown suggests a tangible space in which the activity of not knowing is practised and placed, and where links and connections can be made.

By 'the unknown' I mean a situated state of becoming where one is a participant – embodied *and* embedded in the world, physically and conceptually present *and* practised. All of these factors shape and condition perception and in turn understanding. This spatial contextualisation expands historical notions of the unknown and the 'objective' explorer to reframe the artist/explorer as a situated participant within an active space. Combining subjective and objective experience, this approach to exploration is the essence of my methodology.

4.2 Understanding and the unknown

Western culture has adopted a variety of systems for viewing, understanding and describing the world. They influence culture, thought and experience. Culturally, we construct such apparatus on a daily basis to deal with the uncertainty of being. The unknown *is* part of our lived existence. It is the zone we actually operate in - negotiating experience while constantly adjusting to better position ourselves. It suggests curiosity, inquiry and searching are necessary, if not critical, constituents of experience and attempting to find some comfort in the dislocating, unpredictable nature of life.

In the technologically driven present, satellites and GPS track and record our every move. The Earth appears to have become a 'known' quantity. It is almost fifty years since Apollo 11 successfully landed on the moon, and yet, the world's oceans, parts of the Amazon, the great icy wastes of the Antarctic, and the whereabouts of flight MH370 remain largely unknown. We have developed complex tracking and mapping systems to help us contain, categorise and cope with the uncertainty of being. But, despite

these sophisticated systems, gaps in understanding, comprehension and knowledge surround us - not only through ignorance but, perhaps more dangerously, through arrogance and reliance upon the authority and totality of such systems. Uncertainty is, in fact, a useful state of being. It stimulates inquiry, curiosity and wonder (those crucial drivers of progress and innovation) and is perhaps a more humble and productive approach for examining our presence in the world.

US Secretary of State Donald Rumsfeld was ridiculed for his now famous phrase:

...as we know, there are known knowns; there are things we know we know. We also know there are known unknowns; that is to say we know there are some things we do not know. But there are also unknown unknowns -- the ones we don't know we don't know (*DoD News Briefing - Secretary Rumsfeld and Gen. Myers 2002*).

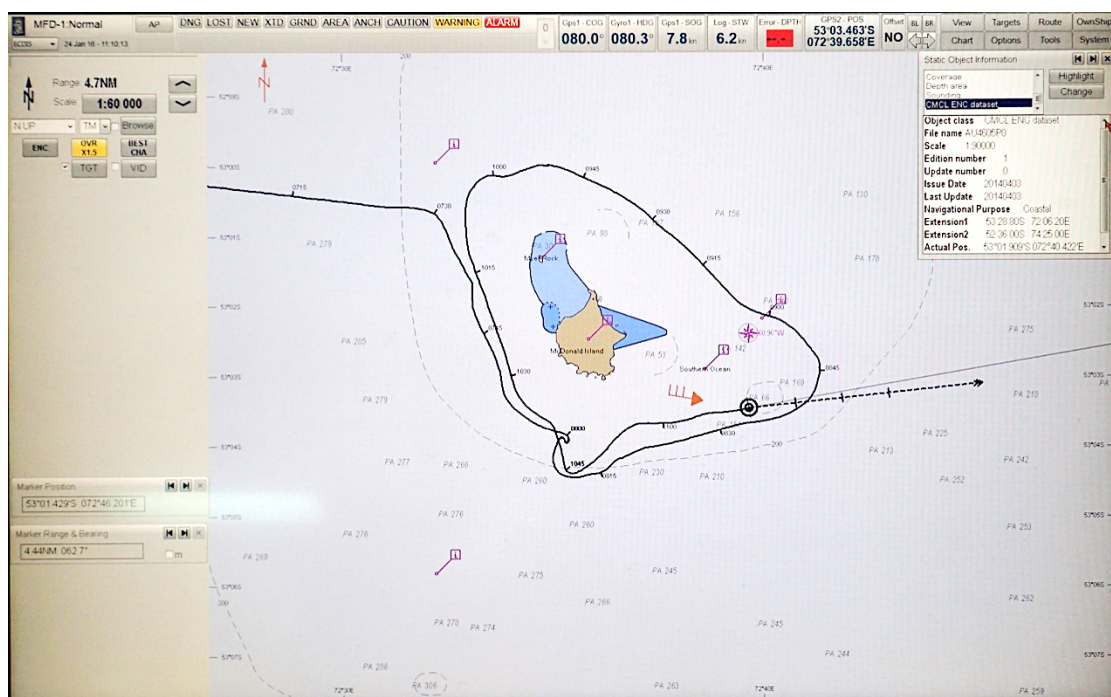


Fig. 25 Annalise Rees, GPS plot showing McDonald Islands, RV *Investigator* Voyage, 2016.

Discussing the pre-emptive management of disasters and catastrophic events in *Politics of Catastrophe: Genealogies of the Unknown*, Arda and van Munster observe that, while Rumsfeld's remark about 'unknown unknowns' has been derided, the term has been used in the social sciences since the 1980s to describe uncertainties of environmental disaster (Arda & van Munster 2011, p. 7). Unknowability has become ever more apparent in contemporary 'anticipatory governance' (Arda et al. 2011, p. 1). Despite technology's attempts to lull us into data-laden certainty the unknown is something we necessarily negotiate as part of human existence. It leads me to ask, 'is it our fear of the unknown that leads us to trivialise the significance of this state of ambiguity, rather than realise its potential?'

The desire to experience something new and previously unknown has certainly led me out of the studio. Through this need to engage with the unfamiliar, I have expanded my experience. My curiosity about my surroundings has shaped my practice into an explorative endeavour, reliant upon field expeditions to new places and environments.

Scepticism plays an important role when in new places and environments. It is a method of suspended judgment, of systematic doubt, un-belief, questioning, probing and testing. It comes from the Greek *skeptikos*, which translates as 'an inquirer', she who investigates or researches, in contrast to she who asserts and thinks she has found. It is also derived from *skeptesthai* - to look, to consider more, to compare to (*Oxford English Dictionary online*).

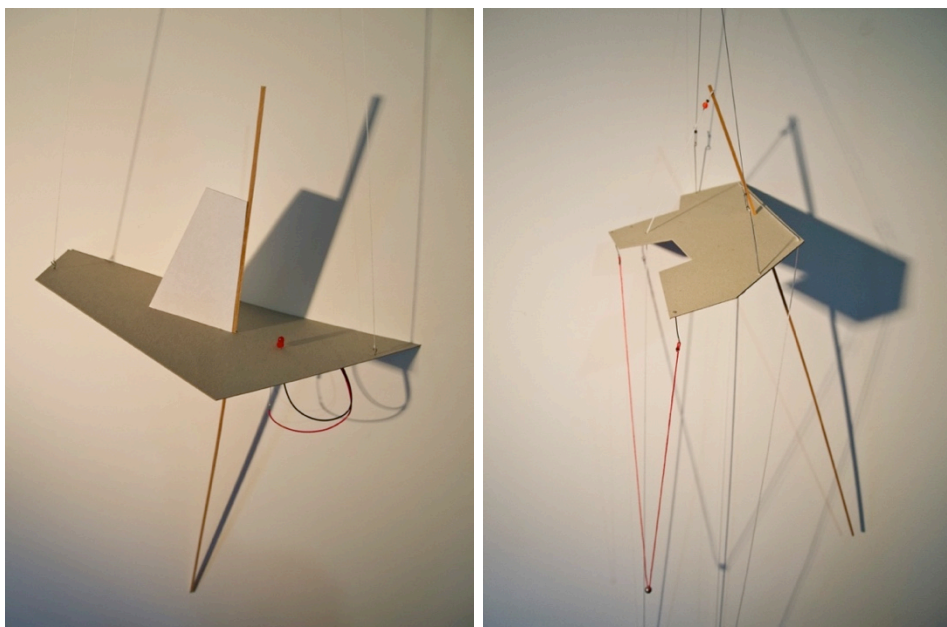


Fig. 26 Annalise Rees, Mobile works, 2014.

Responding to this line of thought a series of mobile works emerged (Fig. 26), testing the tension between instability and balance. Simultaneously referencing the water's surface and the deck of a boat, the mobile platforms, perhaps doubtful foundations of knowledge, balance precariously with anchoring lines and counterweights. Seesawing measures, they physically imply a suspension of judgement within a framework of lingering doubt. Tilted, they are held momentarily, yet bump and sway under the breath of uncertainty. Gently shifting, lines and weights penetrate the surface, above and below. They are prototypes of *positioning*, of shifting thinking - materially and physically speculative.

The cardboard platforms speak of provisional models. Cardboard, a generic engineering material of indicative plans, like ideas, is easily recycled, re-configured, and thrown away. It lacks the preciousness and weight of more substantial building materials. Its blandness as a material also enables it to act as a carrier of potential. We understand it as a stand-

in, a spurious portage to convey an idea, weighted with the potential of imagination.

The mobiles' provisional positionings remind me that knowledge is about delving beyond the superficial surface, where foundations are susceptible to new evidence. As fallible objects, they suggest frameworks and structures are always shifting to contradict some previously held position or belief. Fallibilism accepts that knowledge as a framework is always subject to revision. As defined by C.S. Peirce, 'Fallibilism is the doctrine that our knowledge is never absolute but always swims, as it were, in a continuum of uncertainty and indeterminacy' (Peirce 1994, pp. 79-80). Fallibilism consequently requires that we revise and re-vision our understanding. Scepticism and fallibilism are terminologies that speak of the potentially generative nature of doubt and uncertainty. They offer an alternative way to think about the unknown as a key characteristic of inquiry, promoting further questioning.

In an age of instant information, suspended judgement and the existence of the unknown are less apparent. We can Google anything, instantly. Technologies and systems have become profoundly influential ways of knowing the world. Google is the all-knowing super-being of our age, but what kind of rigour and reliability do Google answers hold? Do instant answers enable us to 'know' better and do we in fact know ourselves, and the world more through these systems? Neuroscientist Susan Greenfield speaks to this, questioning the potential effects of a screen-oriented daily existence on our brains, on how we think, and what we feel (Greenfield 2014).

Writing about curiosity, Ian Leslie quotes Louis Pasteur, 'in the field of

observation, chance favours only the prepared mind,' and states himself, 'curiosity prepares us for epiphanies by making us aware of our own blind spots, interested in our own ignorance' (Leslie 2014, p. 119). These blind spots, as Leslie calls them are the gaps between bodies of knowledge, the space where the unknown emerges and where we are able to be most critical and mindful of the ways we build knowledge.

Leslie discusses the problems of Google's instant gratification (Leslie 2014). Its effectiveness and appeal relies on instant, one-dimensional answers. Such answers are complete in an immediately resolved, defined and contained fashion, but lack context and preclude broad inquiry and problem solving. Leslie, like Greenfield laments how this is stunting our capacity for curiosity, and fears that the narrowing strategy of Google is corralling our abilities to think divergently and to spring from one question to another, to deepen our understanding of topics and related groups of information (Leslie 2014, pp. 94-95). A parallel can be made here to the controlling of space in mapping practices of the colonial period as discussed earlier. Frameworks presenting information are influential and can be either limiting or enabling. Hence examining by what methods these frameworks are drawn, as well as the conventions used allows us to rigorously scrutinise their operation.

Google as a potentially limiting information-gathering device not only isolates discrete bytes of data, but also removes the individual from the world of experience. As the reciprocally responsive relationship between self and environment is disrupted, understanding becomes less of an iterative, interactive process of negotiation or orientation and more like a simple transaction. Critical thinking, problem solving and divergent thinking processes are made redundant by the 'quick fix' of instant information.

Google has become the crystal ball of the digital age. It can tell us all. But, what happens when Google cannot find the answers or, more importantly, we do not know which questions to ask?

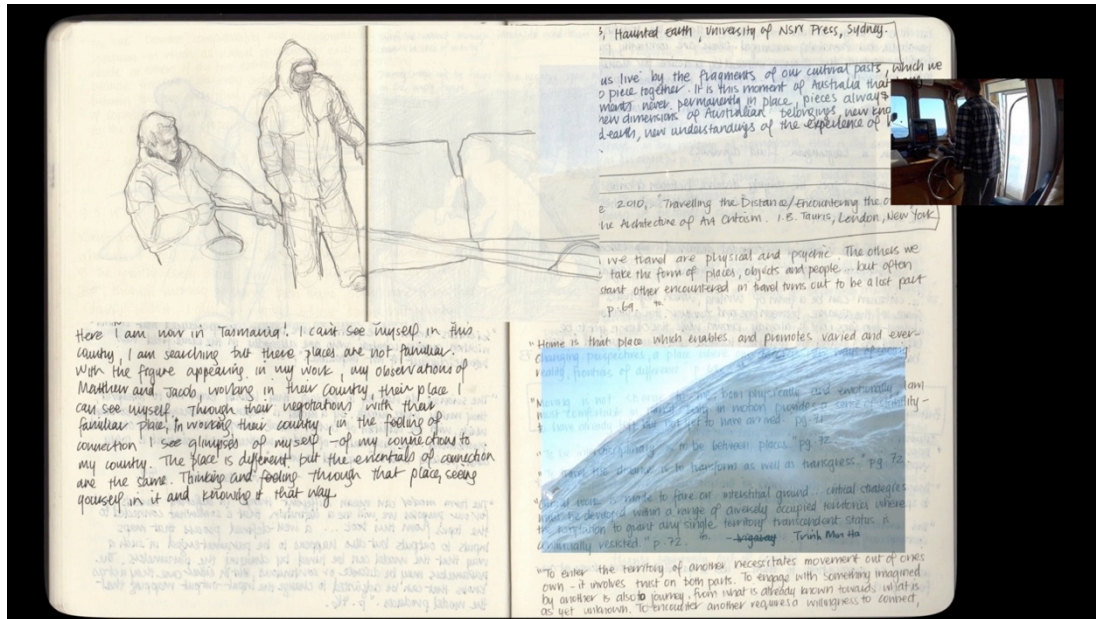


Fig. 27 Annalise Rees, *Morris Flag Journal* (still), 2016.

The projected works, *Morris Flag Journal* (Fig. 27) and *Pitch, Roll, Yaw* (Fig. 49) are an attempt to present a collection of ideas and events. These drawn works (journals, paper wall drawings and projected moving images) are a record of mark making – a *becoming* over time through a combination of thinking and doing. The images - still, moving, photographic and hand-drawn - are juxtaposed to question different ways we interact with, come to know and represent the world. The usual horizontal format of the paper journal is shifted into the vertical – the space of the projected image. This shift in spatial context prompts questions about the presentation and interpretation of the image. The horizontal speaks of the intimate and personal view, of how we read - generally a solitary, reflective internalised practice. Its projection onto the vertical plane of the wall opens up the

journal into the public, shared realm – a space of declaration and pronouncement.

In *Pitch, Roll, Yaw*, (Fig. 49) the journal is presented as projected moving image. The pencil, captured by the camera, evidences the artist's hand. Moving over the page, the pencil tracks the movement of the boat and, with it, the artist's body. The work invites viewers to make connections and notice differences between the multiple formats. They are presented combined - competing modes of paying attention, which require negotiation to make sense of the varying interpretations, translations and representations of the real and imagined.

Journal entry undated (Book 5);

What is the unknown?

Google: not known or familiar

undisclosed

unknown or unseen?

unrevealed

undivulged

untold

unspecified not within the range of one's knowledge

secret

mysterious

dark

know – ledge

- *precipice*

hidden

- edge

concealed

4.3 The importance of the unknown in research

Our everyday dealings with others and the world are often uncertain encounters where we inhabit a perceptual state of negotiation between self and world. Similarly, creative practice encounters the uncertainty of being, materially and cognitively practised. It is a domain where the uncertainty of

the unknown is wholly embraced if not celebrated as a crucial ingredient. My project has exposed the fundamental connection between the unknown and the production of new knowledge. My going to sea, on a quest to encounter the unknown opened up unanticipated possibilities and ways of thinking. Henk Borgdorff examines defining characteristics of creative practice, quoting H.J. Rheinberger who discusses the nature of research:

... guiding intuitions and chance inspirations are just as important for the motivation and dynamism of research as methodological prescriptions and discursive justifications...contributing new knowledge to what already exists is characteristic of the open-ended nature of every research study (Borgdorff 2011).

Rheinberger asserts that open-ended and intuitive forms of knowledge production are integral to *all* types of research. He states these are strengths, if not defining characteristics of creative research, especially within a visual artist's studio-based practice. Artistic research deals with provisional and open-ended thinking. The creative process is a search for new and novel ways of framing and building understanding. It is not formal knowledge in the sense of being contained or bounded, offering an instant answer, or clear categorisations of right or wrong. Cocker suggests that not knowing may well be the impetus for creativity itself. The unknown presents situations where expectations are disrupted and often completely overturned.

The unknown is taken as an anomalous breach or gap in existing thought that must be filled, bridged by the production of new knowledge. Not knowing is the state from which we strive to make sense ...unknown situations demand a speculative approach for you can never be wholly sure what to expect, what skills will be required (Cocker 2013, pp. 126-127).

Thinking on one's feet, constantly moving between varying degrees of uncertainty is the basis of all artistic endeavour. It is the desired dynamic

state entered through the creative process. It is a necessary condition for making and making sense. Cocker writes about not knowing as a generative state within the artistic process. She speaks of the difficulty of embracing this type of uncertainty and ambiguity within making and, more broadly, in terms of cultural approaches to knowledge, its construction and influence.

Artistic practice recognizes the value of not knowing, less as the preliminary state (of ignorance) preceding knowledge, but as a field of desirable indeterminacy within which to work. Not knowing is an active space within practice, wherein an artist hopes for an encounter with something new or unfamiliar, unrecognizable or unknown (Cocker 2013, p. 127).

Within the arts, the unknown and uncertainty act not only as important drivers of inquiry, but also play a significant role in produced outcomes. Successful artistic outcomes are frequently those where ambiguity, doubt and questioning prompt artist and audience alike to re-examine existing frameworks and to question formal knowledge. Quantifying this type of inquiry is difficult. The play and uncertainty of searching for an undefined outcome is problematic within a culture that values definite truths over 'what if's' and 'maybes'. Cocker alerts us to our cultural tendencies to steer away from the folly of such activities, 'we are conditioned away from such experiences, encouraged to view them as marginal or meaningless, as somehow lacking true merit' (Cocker 2013, p. 126).

Quantifiable and formal knowledge in contemporary times reigns as the rightful way of expressing ideas and information, a legacy of the Enlightenment period. It has influenced how we perceive, translate, describe, map and image our world – all pervasively authoritative methods for creating and building knowledge. The unknown has become

undesirable, indicative of the negative connotations of uncertainty and doubt. We are failing to see the possibilities of the speculative nature of the unknown, an alternative to indoctrinated and systematic thinking.

4.4 Australia and the unknown

Terra incognito: these words stir the imagination. Through the ages men have been drawn to unknown regions by siren voices, echoes of which ring in our ears today when on modern maps we see spaces labelled "unexplored," rivers shown by broken lines, islands marked "existence doubtful" (Wright 1966, p. 68).

Journal entry 12.1.16 (Book 15);

RV Investigator voyage to Heard and McDonald Islands

Today, I think would fall into the 'dull and thick' category weather wise. Matthew Flinders uses such a description in 'Terra Australis' recording his exploration of southern Australia.

It's very cloudy and overcast. The swell and wind picked up around 9pm last night, as we clipped the edge of a low pressure system. The wind has now dropped out and the swell is gently rolling through from the southwest. There is no surface chop, just the occasional small, white, frothy toppling edge as the waves spill over themselves. The deep blue remains, but it is shrouded today by grey, making for a deep Prussian blue, awash with a generous hand of Payne's grey. As the ship parts the water, and the wash is pushed out sideways across the beam, the white frothy boil reveals hints of cerulean in its diluted wash, collapsing in upon itself.

As a sixth-generation Australian of European decent, my history is one inextricably entangled with that of the unknown. My ancestors travelled here by ship, across the seas, imagining and hoping for something beyond what they already knew. They placed some faith in the unknown, while also remaining tentatively tethered to an empire stretching forth.

Britain, one of the world's most dominating maritime nations and hence colonial powers, laid out a trans-oceanic line of conquest and control spreading across the globe. It was an innovative drawn attempt to contain the unknown, stretching all the way to Australia, travelling along its coasts, tracing and documenting the vagaries of an unknown shore. Cook and Flinders (among others) used drawing to demarcate and identify, to name and contain a vast unknown region, sitting outside European sensibilities.

The early explorers found themselves in unfamiliar territory. To make sense of a vast physical and perceptual unknown they attempted to draw themselves into a world they were simultaneously constructing on the page. The drawn line offered some safety and refuge from the confusion of a world they did not know or recognise. They constructed using familiar models, systems, and ways of knowing. The weight of their line bore down, drawing becoming a tool of control and determinacy.

Identifying rugged coastline, sources of freshwater, and harbours, safe from bad weather, potential resources and identifiable landmarks were important reference points. The explorers' lines marked an attempt to counter their vulnerability. Used as a means of preventing the disaster of being shipwrecked and washed up on unfamiliar shores, their lines established a framework of safety and fixity, tracing back to their European homeland. Like the unpredictability of the weather they encountered, the Antipodes presented these European explorers with a physical and perceptual uncertainty. But, eventually, sketchy lines gave way to more determined outlines, recognising with the challenge of uncertainty and the unknown also comes great potential and possibility.

At the age of seventeen, George Raper joined the First Fleet's flagship *Sirius* as an Able Seaman (*George Raper Collection*). Raper made a drawing of the Fleet's first sighting of New Holland in early January 1788. Rounding the south west of Van Diemen's Land, the fleet travelled past the Mewstone, as I did 227 years later on the cray boat, also in early January.

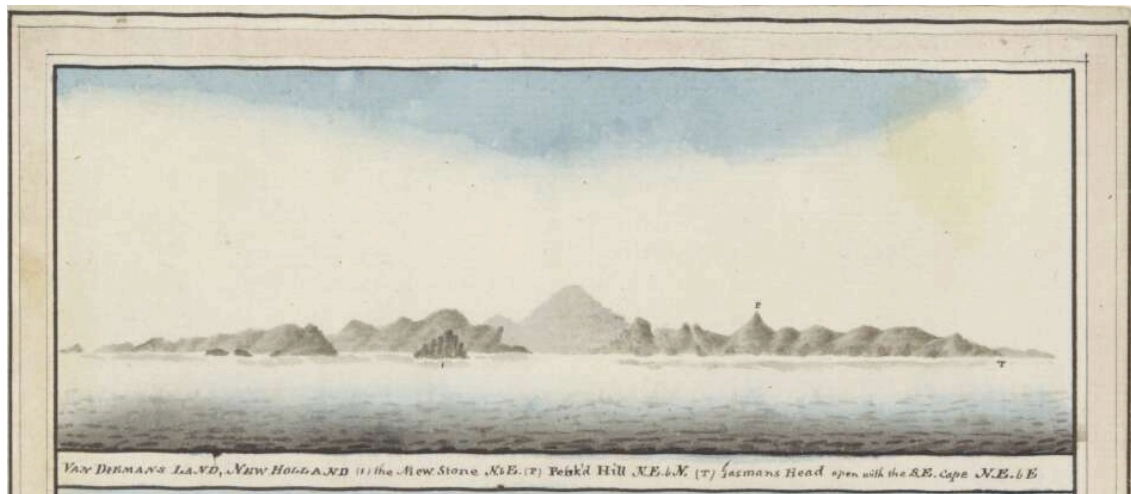


Fig. 28 George Raper, *Van Diemens Land, New Holland*, 1791.

Based upon my own journeys along this coastline, Raper's drawing appears to be a compositing of several coastal views into one. The National Library of Australia, which houses the George Raper Collection, support this view stating, 'from an examination of modern maps, it is clear that Raper could not have seen at any one time the full sweep of coastline shown in the painting. Sketching as the *Sirius* sailed quickly past before a fresh westerly wind, he has curved the coast around him' (*George Raper Collection*). The amalgamated view suggests that Raper had aesthetic purposes in mind rather than accurate topographical detailing. As part of his naval training in chart making and drafting for navigational purposes, Raper would have been instructed in sketching coastal elevations for identifying anchorages, harbours and landmarks (Buchanan 1892; Gough 1995, 2009). With this in mind, its construction as an image is intriguing. Potentially it speaks of

Raper's transitional viewpoint, of the ship travelling past. Perhaps the drawing is reflective of his attempt at positioning within a fluid and unknown world.

4.5 The sea as unknown

Jumping on a boat and going to sea for an extended period with three strangers, having limited opportunity to shower, out of mobile range, without internet, and facing seasickness is not the most conventional approach to conducting research. I faced the unknown on many levels. It was daunting and challenging, but despite all this I went.

John Mack frames the sea as a cultural entity, a transformative space of potentiality and movement (Mack 2013). He discusses how differing cultural perceptions of the sea have influenced our interactions with it, both physically and metaphorically. For some, the sea is an 'unwelcoming wilderness', while others see it 'as entirely familiar and unthreatening' (Mack 2013, p. 74). I certainly saw it as intriguingly unknown, potentially treacherous, but also incredibly exciting.

Humans have a rich history of using characteristics of the environment as visual metaphors for emotional states and moral attitudes. Western methods of depiction have frequently used the landscape symbolically. The sea, however, poses a re-thinking of this approach. It is infrequently a subject in its own right, most commonly depicted in reference to being within a landscape or in reference to the land as a measure of containment (Mack 2013). Considering how we come to understand such expansive

environments by the nature of their borders and relationship to land highlights our human tendency to control and measure.

Being at sea placed me beyond the physical border of the land - beyond the edge, within an indefinite zone, a watery in-between. It demanded a re-thinking of land-based structures for measurement and hence understanding. In the sea, edges are slippery and difficult to define. Floating on the surface I was frequently at the edge (often feeding the fish), but also beyond the edge, often in contemplation as the boat plunged through the waves – its hull breaching the surface, being above while also penetrating below. Oceanographer Dawn Wright explains this differentiation between sea and land borders.

...correspondence on land is a bit more straightforward because boundaries are static. Oceans are different because they are constantly in motion and the 'boundary line' is three dimensional...Ocean boundaries can be difficult to understand and enforce, because they extend down from the sea surface to the sea floor, forming a three dimensional volume...with marine spatial planning, maps typically show boundaries only at the ocean surface or the shoreline in two dimensions rather than three. People rarely think about space or property in terms of volume, but that's the reality of oceans (Wang 2014).

Wright makes an important point in regard to volume and boundaries in the ocean that alludes to the contextual implications of the drawn line. The lines we use to demarcate, through physical and conceptual implication are spatially situated. Line never remains arbitrarily superficial (even when describing terrestrial borders). Drawing *is* a three dimensional practice. It is relational and contingent upon the contexts in which it is enacted and interpreted. The complexity of our drawn relationship to the world is underestimated if we assume its operation is purely two-dimensional.

Journal entry undated (Book 7);

*Fluid, edgeless, fragile and yet powerful.
Impenetrable and immersive.*

Peering over the side into the inky depths, wondering what lies beyond the glistening breach is at once tantalising and terrifying. The lure of open water seems primal, instinctual. Despite the cool clime and my understanding of the water temperature, I frequently felt the urge to plunge and immerse myself, to break the surface. Bringing myself to actually do so, was however, an entirely different matter. Looking over the side into 40+ fathoms of water, several nautical miles off shore, was even more of a deterrent than the estimated chill factor. The 'unknown-ness' of open water, the sea, and the deep stirs up a fear more chilling than the 12-14 degrees Celsius of the Southern Ocean. Jennifer Sigler captures this trepidation about leaving the containment of land:

I'm afraid of the ocean. And maybe I swim the way architects tend to think - in a language of measured perimeters, predefined routes, delimited territories. Again and again, I approach the wall and turn, pushing off from the reliable edge (Sigler 2014).

Contemporary artist Tacita Dean similarly comments on conceptions of the sea being measured against land-based references.

Often when I consider the desolation of the sea, I imagine it as a place unchanged by the passage of time, a rare prehistoric world where a human being can truly be lost. And often when I imagine the seas like this, I think of the desert (Royoux et al. 2006, p. 128).

Dean's work plays with notions of time, duration and expectation. Working with film, drawing and photography, she frequently uses maritime themes, aligning real and inferred psychological states with the physical characteristics of the sea.

Many of her moving image works evoke the passing of time - not specific events, but time itself.

Teignmouth Electron (Fig. 29) draws from the tale of Donald Crowhurst - the very real psychological tragedy of a man who faked his progress in a round-the-world solo yacht race, only to lose his sense of time, sanity and, ultimately, his life. Dean documents her almost obsessive fascination with the Crowhurst story in a short film and book, *Teignmouth Electron*, 2000 (Dean 1999). Recalling something of Jay Leyda's obsessive cataloguing of Herman Melville related events and information in the *Melville Logs* (Leyda 1951), Dean's book reveals her search for further details, through essays, interviews, travelogues and anecdotes.



Fig. 29 Tacita Dean, *Aerial view of Teignmouth Electron*, Cayman Brac 16th of September 1998, 2000.

Dean documents her journey to Cayman Brac in the Caribbean to photograph the abandoned trimaran, *Teignmouth Electron*. Found adrift and deserted in the Atlantic, the now grounded vessel, displaced and dilapidated remains a poignant reminder of Crowhurst's demise. The film, like many created by Dean, does not allude to a particular narrative itself, although this would become apparent to viewers familiar with the Crowhurst story and Dean's accompanying book . Instead, the film runs through a series of sequences of varying duration, combining still and moving images. The images include the stranded vessel, looking out to sea and sky with an approaching storm, and the arrival overhead of a light aircraft. The viewpoint shifts from land to sky as the work concludes. The nature of film as a temporal medium becomes most apparent in the slow burn of Dean's ambiguous survey.



Fig. 30 Tacita Dean, *Disappearance at Sea* (still), 1996.

Similarly, Dean's *Disappearance at Sea*, 1996 (Fig. 30), a 16mm colour film with sound, acknowledges Crowhurst. Featuring the lighthouse at St. Abb's Head in Scotland, the camera stares out to sea as the day's light fades, a slow, surveying pan. Lighthouses are synonymous with human interactions with the sea, with signalling, time and potential danger. I draw a connection between Dean's work and my own questions about the depiction and expression of time through various

mediums. It brings to mind a passage in George Kubler's *The Shape of Time*. Kubler's description of the measuring, containment and perception of time is worth recounting here in full.

Actuality is when the lighthouse is dark between flashes: it is the instant between the ticks of the watch: it is a void interval slipping forever through time: the rupture between past and future: the gap at the poles of the revolving magnetic field, infinitesimally small but ultimately real. It is the interchronic pause when nothing is happening. It is the void between events. Yet the instant of actuality is all we can ever know directly. The rest of time emerges only in signals relayed to us at this instant by innumerable stages and by unexpected bearers. These signals are like kinetic energy stored until the moment of notice when the mass descends along some portion of its path to the center of the gravitational system. One may ask why these old signals are not actual. The nature of a signal is that its message is neither here nor now, but there and then. If it is a signal it is a past action, no longer embraced by the 'now' of present being. The perception of a signal happens 'now', but its impulse and its transmission happened 'then'. In any event, the present instant is the plane upon which the signals of all being are projected. No other plane of duration gathers us up universally into the same instant of becoming (Kubler 1962, p. 17).

Dean's works have a sense of perpetual becoming. They hover with quiet intensity, implying the wait and weight of time. They invite contemplation through their suspended duration, while we prepare for something to happen. Jeanette Winterson writes about Dean's work and quotes the artist, 'I do not think I am slowing down time, but I am demanding people's time' (Winterson 2005). Winterson goes on, commenting on Dean's use of film, [it] 'makes us conscious of the time and space we occupy, and give[s] us an insight into the nature of time itself' (Winterson 2005). Winterson calls Dean the 'genius of nothing,' by playing with the viewer's expectations she lulls the observer into a moment that can be 'agonisingly long' (Winterson 2005). This quality of Dean's work has been useful in considering my own treatment of duration with the drawn and projected works. I have incorporated a similar methodology with my deliberate juxtaposition of these contrasting expressions of time.



Fig. 31 Tacita Dean, *When I first raised the tempest* (detail), 2016.

Dean's blackboard drawings, often exhibited with her moving image works, similarly deal with duration, seriality and the trace, combining text and image. Their materiality relates to the unknown of the sea. Dean explains, 'the nature of the blackboards is very connected to the sea, its constant motion, flux, change' (Vischer & Friedli 2006, p. 18). Their proportion, composition and melodrama also draw links with the cinematic. Dean regularly includes written theatrical directions relating to film and stage, including indicators to time and space amongst the drawn imagery. Dean reveals the drawings 'are not really related to films I might make, but it's in order to give the impression that these are films already' (Vischer et al. 2006, p. 18).

When I first raised the tempest, 2016 (Fig. 31), a new blackboard work recently exhibited as part the exhibition *Tempest* at the Tasmanian Museum and Art Gallery, Dean stages the psychological and obscures the seen. The drawing is presented over eight panels in an elongated panorama, evoking the filmic proportions of *Disappearance at Sea*, shown in the adjacent room. The drawing, depicting brooding storm clouds,

complete with streaks of lightning – perhaps threads of thought - incorporates Dean's signature use of chalk and erasure, beginning with the dark and drawing forward the light. She uses theatrical directive text, such as '*opening frame*' and '*exeunt*'. The drawing implies movement through erasure, textual references and its filmic quality. It is, however, physically static. Significantly, as previously discussed, her film works imply a suspended duration and the potential for stillness. It is as though the films, through movement, speak of a hovering temporal pause and, conversely, the drawings, through their inertia, evoke a fluid continuum.

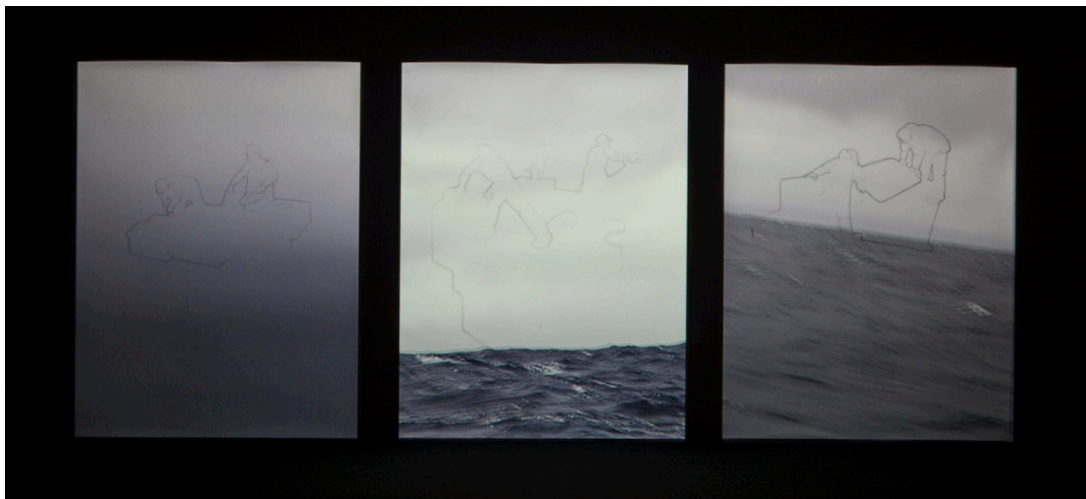


Fig. 32 Annalise Rees, *Port Davey Triptych*, 2017.

In my work, *Port Davey Triptych* (Fig. 32), I have attempted to suggest the liminal quality of time through the juxtaposition of moving image over hand-drawn graphite on paper. It is conventionally assumed that a static drawing captures or holds a past moment in time, a trace of a past event. But as Dean's blackboard works attest, the static drawing can also speak of the passing of time. The overlaying of moving image creates a strange activation of the drawing, a suspension and a *drawing out* into the here and now. The paper and projection combine to become a membrane through

which time passes. There is a necessary tension as the two image formats negotiate time and space independently, but also together.

Up close, the edges of the paper become visible. A shimmer between the projected and physical edge is a reminder of material temporality. The paper edge can be touched via the eyes - tangibly sensed - a very real boundary, hovering just off the wall, anchored at the corners. Over time paper edges will become ragged, crisp white will yellow, matter will eventually decay. The projected image, a wash of intense light travelling over the face of the paper, reveals the moving image purely as surface. There is no real texture, only the hint of pixellation, which disappears as I stand back and the tiny, discrete bytes of information conflate into a seamless image.

Viewpoint is prescribed by the camera lens and viewfinder. The camera set to automatic focus, attached to the transom of the boat, moves within a moving environment. Struggling to maintain sharpness, the camera glitches and the seascape dissolves into grey haze - undefined and unknown passages in between periods of defined clarity. The happy accident opens up a space for contemplation.

Watching the three projections, my attention hovers as the moving seascape washes over the quiet line of graphite. From the projected blur the pencil drawn figure emerges, ever more present, then quietly dissolves back as the focused moving scene returns. The intensity of the graphite figure and paper support varies as the journey continues, a coming into and receding out of – an oscillation between the seen and unseen, physical and metaphysical.

The image rolls and pitches - through the reference to the fishermen working, my body feels the heave, even as I stand on solid ground. As the image blurs I am taken into my head - where/who am I? When it comes back into focus, I am back on the deck of a rolling vessel. Through the partitioning of the three images, perhaps Kubler's 'interchronic pause' (see page 89), and the slight disjunction of the moving image over the three sections, time slips and the sequence becomes out of sync. There is no smooth transition here. The combined image is shifting, even in its apparent fixity on the wall.

A negotiation both in the image and outside it occurs - between the depicted body and environment, and also between my viewing body and the graphite/projected image. The sea becomes the ground I am standing upon, a moving platform, a perceptual trick felt in the pit of the stomach. Experiencing this work, I am reminded of the discomfort of the first few days of every trip on the cray boat. Staring out to the horizon, I try to adjust to the pitch and roll. It is a drawn out concentration, an agonising waiting, knowing in time the discomfort will pass as my body falls in with the heave and ho' of the boat.

Our perceptual understandings of the sea and drawing are similar. Both negotiate a temporal, physical and metaphysical in between. Within a world of assumed 'knowns' it is important to be reminded of such fluid uncertainties.

4.6 Shifting currents, ebbs and flows

We know the world (including ourselves) is continually in flux, so the descriptive measures we utilise should allow for this movement and changeability. Drawing is an ideal tool to deal with such mobile entities. It allows movement, change and revision. As I draw, I am able to hover momentarily, to negotiate and mediate between and within fluctuating contexts, terrains and territories (physical, cultural, social, political and conceptual). Drawing is my mode of travel, and my cocoon of refuge - an intra-active space where I can simultaneously retreat and reach out to encounter the world.

My experiences at sea have been challenging and transformative, presenting new possibilities for meaningful exchange. My willingness to venture into the unknown has expanded my work and thinking into new and unexpected directions. This has brought about unanticipated outcomes and an enriched way of engaging with my world. My project has followed a diffracted path of entangled relations, ideas and thinking. It has offered a chance to consider the significance of the unknown within my own personal story. The unknown has triggered wonder and been a critical driver of curiosity and exploration. Leading me on a journey without a predetermined end point. I have found my way through shifting currents, rising and ebbing tides. The flotsam and jetsam of artistic endeavour have been my attempt to mark the journey and situate myself in a fluid world.

Through this investigation I have wanted to see if my ideas and speculations about the unknown have relevance outside of the visual arts. My findings emphasise how drawing and journalling could be used within

other disciplines as a key research strategy for collecting and collating information. This way of thinking, embracing error, speculation and provisionality to describe experience and engage enables a critical re-examination of the ways in which we come to understand and build knowledge of ourselves and the world.

In its most simplified form this exploration has been a series of drawn intra-actions. Although situated within the marine environment, it would be a mistake to presume the conditions described pertain only to the sea. Our land-based stability is equally uncertain; the earth spins and is certainly not immobile within the universe. Our existence consequently needs to be agile while also allowing hovering interludes for deep inquiry. The unknown encourages us not to be comfortably resigned, but instead, to be inquisitively rigorous and nimble. We must have the ability to adapt to the unforeseeable. Like a tightrope walker, constant movement is necessary to keep one's balance. There is a precarious tension required to maintain stability. This active tension allows us to be immediately responsive, critically mindful, poised and always on our toes, ready to encounter the unknown.

5. Curiosity and Making Good Mistakes

Art, as an adaptational mechanism, is reinforcement of the ability to be aware of the disparity between behavioural pattern and the demands consequent upon the interaction with the environment. Art is rehearsal for those real situations in which it is vital for our survival to endure cognitive tension, to refuse the comforts of validation by affective congruence when such validation is inappropriate because too vital interests are at stake; art is the reinforcement of the capacity to endure disorientation so that a real and significant problem may emerge (Peckham 1967, p. 314).

5.1 Introduction

Curiosity begins as a seeking out, for information and knowledge. Involving divergent and convergent thinking, it becomes a desire to better understand. Through the process of making sense of connections between varying pieces of information, gaps in knowledge are identified, driving further curious exploration. In my practice, drawing is one such act, often beginning with observation. Recording, documenting and paying attention is then followed by a type of tinkering, an effortful play in the mind exercised through the hands. Involving working with materials to see what they will and will not do, I think through the making process, leading to more specific inquiry where thoughts and queries are tested via a range of material approaches. In the making process I ask myself, 'what am I interested in? What is it about this particular experience/object/material that excites me? Where do I go next?' These cyclical, knowledge seeking, generative processes stimulate idea and solution finding through making. This ultimately leads to the refinement of ideas and thinking through the making of artefacts that mark the path of inquiry.

Former director of the Royal Society for the Encouragement of Arts, Manufacturers and Commerce, Social Brain Centre, Jonathan Rowson defines curiosity as 'a focussed or exploratory inquisitiveness that motivates us to connect what we don't know to what we do know' (Rowson 2012, p. 3). In my practice this happens in the studio and the field – an inquiry via material and physical engagement where I participate in activities providing new experiences in new environments.

One of the first experiments in my new studio at the university, before I had ventured out to sea, involved thinking about how the architecture of the studio might present itself as a drawing tool. I rigged up some thread starting at the door handle, travelling through pulleys and guides, winding its way along beams and walls around the studio. At the other end was a sinker suspended above a sheet of paper placed on the bench. As the door was swung open, the line slackened and the weight would drop down onto the paper, marking its descent and my entry/exit to/from the space. This drawing remained in the studio for the duration of my candidature – a playful and poignant personal marker of the weight of time engaged with over this project.

During one of my trips on the cray boat I extended this play, using sinkers and fishing line to think about how the movement of the boat could be used as an indirect drawing tool. I strung up line with the lead weights and taped paper to various surfaces so the sinkers would drag over the paper, marking their movement caused by the pitch and roll of the boat. The fishermen found this amusing (and no doubt a little ridiculous at first), but as we watched the drawings appear their curiosity (and delight) drove us to string up more to see what differing effects could be made. There were obvious synergies between these drawings and the images on the echo

sounder signalling the depths below. We talked about old school analogue echo sounders with their paper rolls and moving needles, familiar drawing tools from their world.

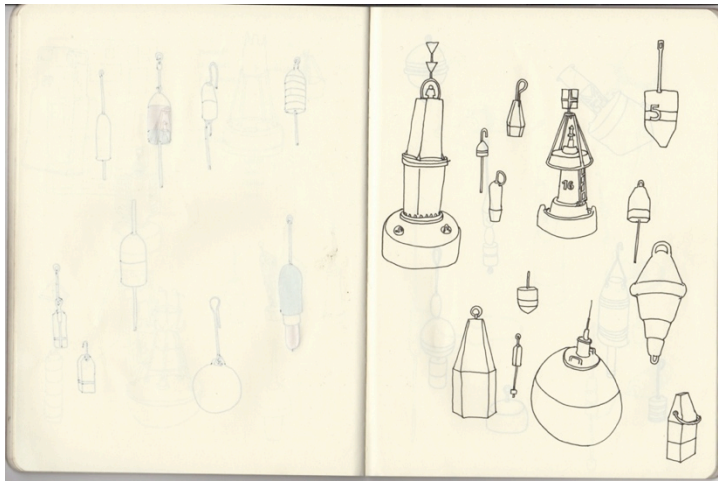


Fig. 33 Annalise Rees, *Journal pages (Book 2)*, 2014.

In the early stages of the project I also began drawing buoys – positional and indicative markers used to navigate a safe passage (Fig. 33 & 34). Such indexical signs occupy the abstract two-dimensional world as signifiers, but are also anchored within the physical three-dimensional world. Appearing on drawn charts, and out in the water, they float tenuously between, rising and falling on a perceptual tide.

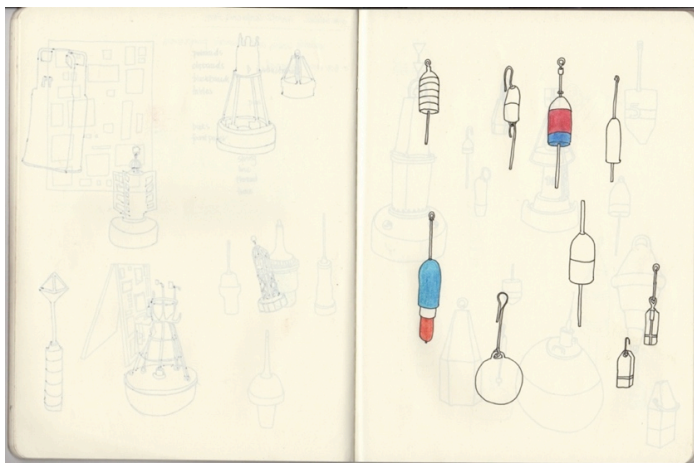


Fig. 34 Annalise Rees, *Journal pages (Book 2)*, 2014.

Drawings of these physical and conceptual markers began as simple line renderings in pen. Drawn in collections, I explored their formal qualities of line, shape, size, repetition and position on the page. These then developed into a whole series of graphite drawings exploring shape, extracted from the journals and transferred onto drafting film. Line became solid silhouette. Drawn over multiple sheets, I began layering the drawings, experimenting with clarity, obfuscation, and the merging of form (Fig. 35).

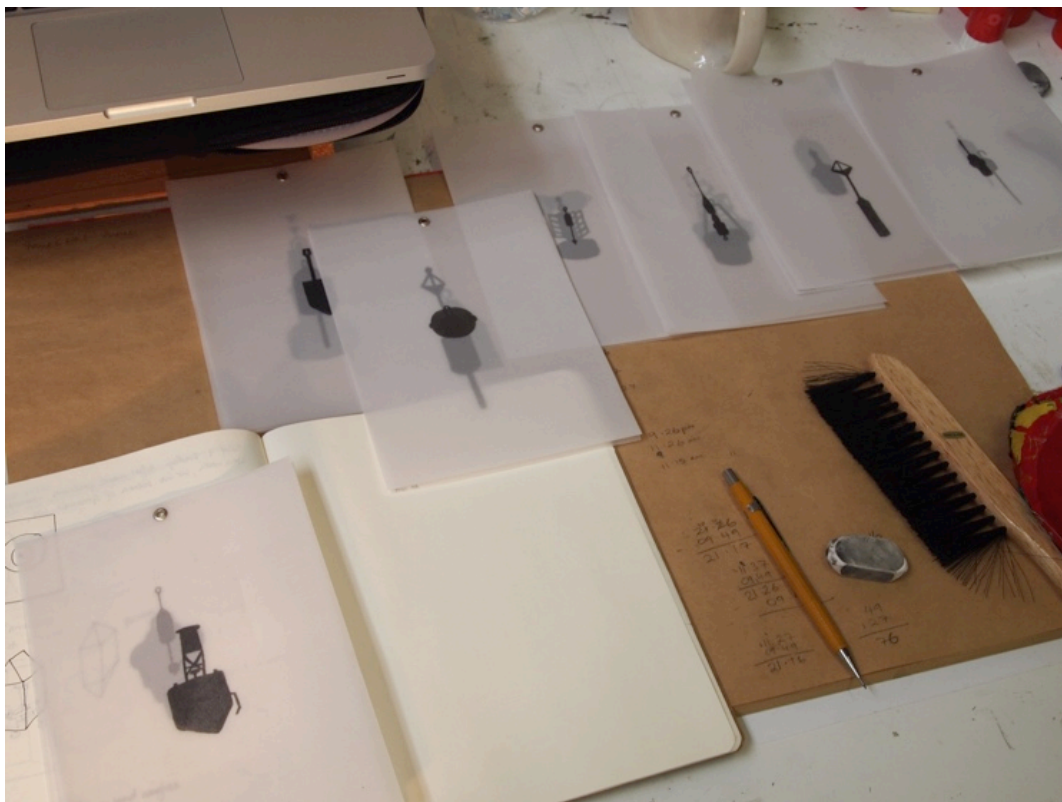


Fig. 35 Annalise Rees, Drawing experiments in the studio, 2014.

Alongside these two dimensional explorations I also began casting concrete buoys – sketches in three dimensions (mentioned in Chapter 1). Concrete - a construction material ready to designate form and function, like graphite, served as a blank carrier, relating to my earlier cardboard models. Simultaneously a series of timber buoys were shaped, painted with marine safety orange and hung by wire eyelets exploring repetition, coded

language and the idea of signalling (Fig. 36). The buoys continued multiplying in various materials and formats, attempting to piece together parts of the puzzle - a means of finding my passage forward. My buoys marked the inquiry and my thinking, literally and metaphorically.



Fig. 36 Annalise Rees, 3D drawing experiments in the studio, 2014.

As these examples demonstrate, my embodied experience leads to the making of work, beginning with drawing, but also extending outwards through the use of a variety of materials and mediums. I align my creative inquiry with Rowson's elaboration on the process of curiosity, beginning with such embodied experience in the field and studio.

Curiosity is therefore closely related with, if not the cause of, creativity. The overall innovation process could be summarized as including periods of sensory curiosity that provoke explorations of an environment and divergent thinking, followed by periods of cognitive curiosity that test new ideas for practicality, before selecting, piloting and scaling-up those expected to solve a particular problem (Rowson 2012, p. 20).

The dominant theories describe the nature of curiosity as different types of intellectual processes dealing with perceived and actual incongruity or gaps in knowledge (Berlyne 1950, 1954; Fowler 1965; Hebb 1955; Kashdan

2010; Loewenstein 1994). Curiosity has been the primary impetus for my exploration of the maritime environment and my use of drawing as a means of translating this encounter. The notion of tactile curiosity, based on the premise that human cognition is inherently embodied, has been a core idea within my project. As discussed by Heidegger, Sennett, Crawford and Noë, this idea has grown out of the phenomenological tradition and essentially refers to the nature of conscious experience, the relationship between mind/body and world (Crawford 2009; Heidegger et al. 1996; Noë 2006, 2012; Sennett 2008). This has been a critical point in considering the use of drawing as both a physical (enacted) and conceptual (perceived) encounter with the world.

5.2 Drawing as curious exploration

Within the studio, and more broadly in practice-led research, curiosity is practised embodied cognition. It is thinking through making and doing. It is responding to materials and objects, their place in the world and our relationship to them. As psychologist James Gibson explains, we imbue our world of things with complex associations and emotional connections via our interactions with them (Gibson 1979). These associations exist within specific contexts – physical, cultural, political and social (to name a few). The connections and disconnections between context and association influence and condition perception via the possibilities they afford for action. Such ‘affordances’ as described by Gibson are actively learned through interaction (Gibson 1979). An interesting relationship emerges between Gibson’s theory of affordances; the supposition that perception is enacted with New Materialist thinking, and specifically ideas pertaining to difference, intra-actions and entanglements as discussed earlier in 2.4

Positive Frictions (Dolphijn et al. 2012). Each emphasises the active nature of perception and understanding.

Mathematician, scientific historian, poet and inventor Jacob Bronowski argues that, 'the world can only be grasped by action, not by contemplation...The hand is the cutting edge of the mind' (Bronowski 1973, pp. 115-116). My interaction with the world, inside and outside the studio, is communicated and enacted through the making process, utilising drawing-based methodologies. The hand and the operational value of doing, implied by Bronowski are integral to my approach. Philosopher Alva Noë also speaks of the nature of conscious experience and perception as an enacted practice, 'a kind of thoughtful activity' (Noë 2006, p. vii). In my practice, observational drawing is my process of 'thoughtful activity'.

Vision is an important aspect of my drawn encounter, but it is not the only sense at work when we perceive and certainly not the only sense at work when I draw. Drawing is an entire sensory experience. Finnish architect Juhani Pallasmaa writes about this all-sensory process:

The senses are not merely passive receptors of stimuli, and the body is not only a point of viewing the world from a central perspective. Neither is the head the sole locus of cognitive thinking, as our senses and entire bodily being directly structure, produce and store silent existential knowledge. The human body is a knowing entity. Our entire being in the world is a sensuous and embodied mode of being, and this very sense of being is the ground of existential knowledge (Pallasmaa 2009, p. 13).

Vision is intrinsically connected to every other sense, enveloped within the body as a complete sensory and perceptual organ. When I draw I engage all of my senses, my entire body is part of the process. Drawing, for me, is a type of contemplative active handling. It is a process of developing

operative and instrumental knowledge, alongside experiential understanding, gleaned from direct lived experience, providing room for both action and reflection.



Fig. 37 Annalise Rees, In the wheelhouse on the cray boat, 2015.

On the cray boat, drawing based technologies such as GPS, echo sounder and three-dimensional mapping software, create *working* images referring to location and underwater topography (Fig. 37). These assist with placing pots for the most effective catch. Even with these hi-tech aids, a great deal of trial and error remains. There is equal, if not greater, reliance upon embodied experience, and years of built up knowledge to interpret and determine the best locations for 'shooting' the pots. This embodied knowing is carried out through every action of the deckhands and skipper. It is a constant, silent conversation between themselves and the dynamic environment in which they work.

Initially, impetus for going on the boat was my curiosity to see navigational methods in practice. I wanted to find out how the use of technology was

combined with embodied experience. The research developed through my close observation, via drawing, of the skipper and deckhands working. I became interested in how they went about their daily activities. I observed the use of contemporary navigational tools such as GPS, utilised to create tracks to desired destinations. I also observed a visual acuity based upon years of working familiar locations. Even more interesting was my observation of an entirely different orientation process in action. What became readily apparent was the significance of vision paired with a bodily type of knowing, gained through repetitive, hands-on action.

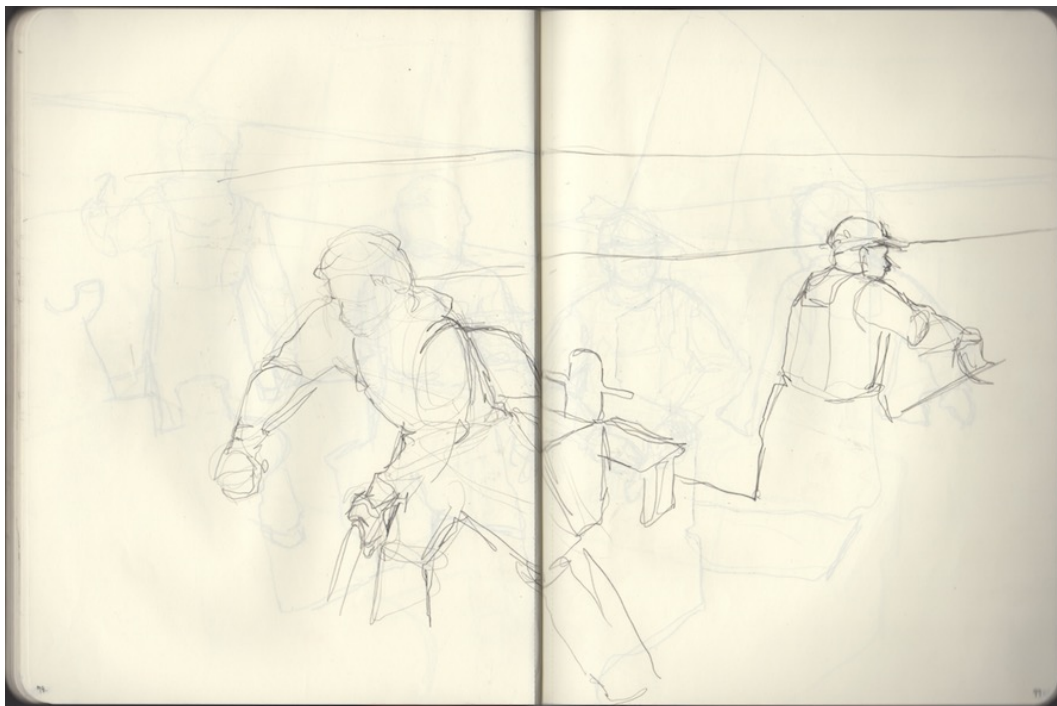


Fig. 38 Annalise Rees, *Journal pages (Book 8)*, 2015.

As I watched them work, repeating the same tasks over and over again, I noticed a deftness to their movements. They were deliberate, economical, measured and efficient. Each task was repeated, each time the same, but also different. The moving environment necessitated ongoing incremental adjustments and fine-tuning. They worked as a seamless team, always aware of each other, every action in relation. The other illuminating

observation I made was the dynamic, self-determined and yet relational organisation of their behaviour, occurring largely via non-verbal communication. They organised themselves via a shared type of concentration and silent communication, a heightened state of responsive awareness, to each other, their own bodies, and the environment. Observing these reconfiguring entanglements became the focus of the work. I made connections between their embodied activity and my drawing process.

One of the most unexpected twists in the journey was the emergence of the figure in my drawings. My interest in the interactions between the three men and their environment became the focus of the work, and so the figure became central to my investigation. Hélène Cixous writes about the nature of the journal and writing as unfinished, continuous and always subject to correction and adjustment. She reflects on the nature of writing as a practice where thinking occurs through the writing process itself, rather than just being a direct translation of something that occurs purely cerebrally. This has been useful for me to think about in terms of the active thinking space drawing generates. I have tried to think about this also in terms of the drawn figures filling my journals - my observations of the skipper and deckhands working.

We are suspended up there, above ourselves in the soundless air. And. We restart, in a leap, a path or a heart higher up...like emotion itself, like the thought (of the) body, the thinking body? Always the mystery of difference, of *différence*. Never the one without the other (Cixous 1997, p. 64).

I began working from both journal drawings and video taken on board, hours of watching the men work. Over and over, the same repeated actions, fifty pots being shot and collected. Fifty iterations. It was only

through this prolonged viewing and attempting to draw it that I really began to notice and pay attention. I noticed the quiet hum of activity, even in their pauses and moments of rest. A type of stillness became evident in their rhythmic repetition. In the moments between activity they waited, readjusting for what would come next. It was a concentrated stillness not by being completely static, but by being in the flow, in a thinking body.

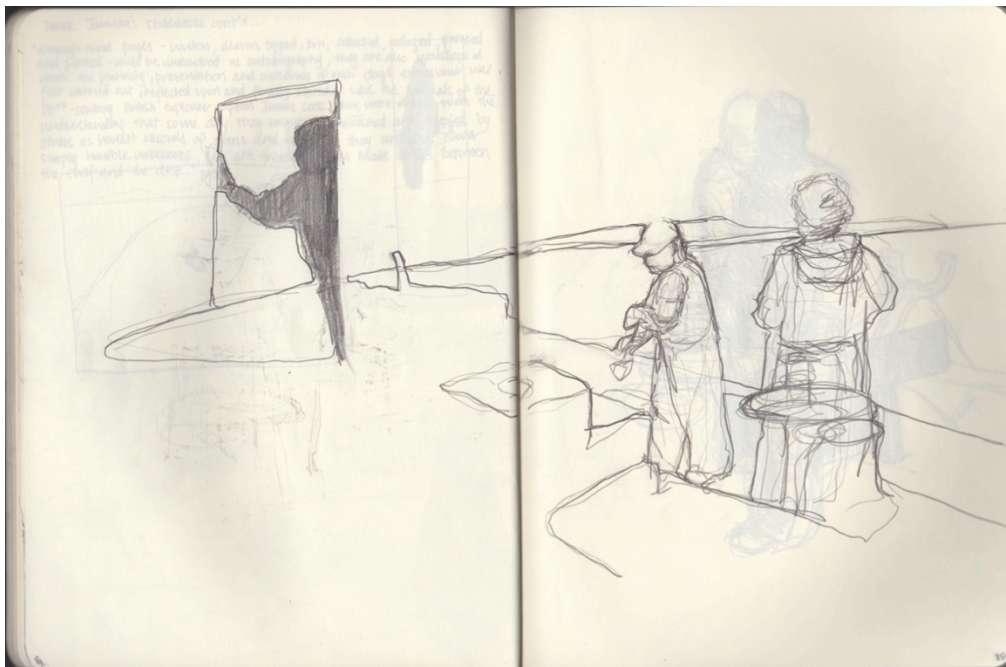


Fig. 39 Annalise Rees, *Journal pages (Book 8)*, 2015.

The figures depicted in my drawings hover in moments of correction and adjustment. At times, they are anticipating change, awaiting its arrival - time to re-adjust, to reposition. The hovering stillness of the figures allows time and space to contemplate. 'For us to hear the vibrations there must be silence' (Cixous 1997, p. 66). As Cixous writes:

Most of the time, pages leave only a little room for silences, ruptures, spaces. Ideally, I would prefer to write my texts as I hear them: that is, as poetry. I would write them in a column: then there would be white space which would allow the vibrations of the sentences to be heard in reading (Cixous 1997, p. 66).

The area around the figures offers a space to feel vibrations, energy, and tension. The line tests the push and pull between positive and negative space, figure and ground - the emptiness resonates, but it is not really empty. Massumi speaks of the importance of the echo and resonance, 'resonance can be seen as converting distance, or extension, into intensity. It is a qualitative transformation of distance into an immediacy of self-relation' (Massumi 2002, p. 14). He argues that space and time are defined through the body's capacity for self-relation through varying intensities of affectual movement (Massumi 2002, p. 15). In this way drawing, which hovers between our real and affective worlds, conflates space and time. Self-relation becomes emergent through the drawing process. Drawing connects silently, vibrations felt beyond the page.



Fig. 40 Annalise Rees, *Journal pages (Book 8)*, 2015.

Through conversations with a marine spatial analyst at the Institute for Marine and Antarctic Studies during my IMAS residency, I learned about soundings of the sea floor, used to create an image of the underwater

topography. These soundings are not audible to the human ear, but bleeps of energy, pulsing out and back. The speed and intensity of the returning bleeps are measured and translated into an image of the submarine terrain. However, not all soundings return; some are lost. Instead of reflecting back, they travel further on, into the blue beyond as backscatter.

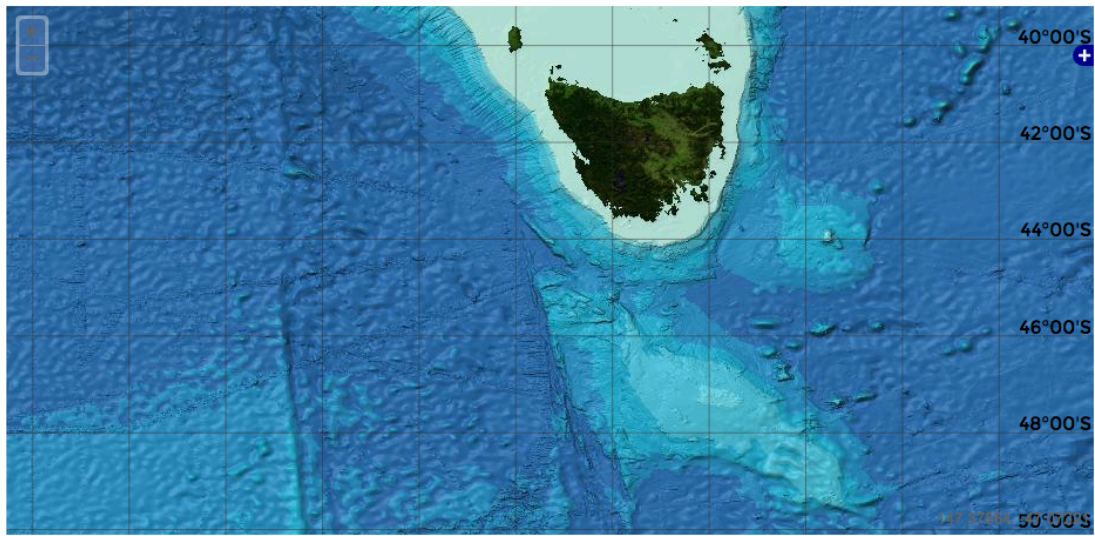


Fig. 41 Annalise Rees, General Bathymetric Chart of the Oceans created from inaudible soundings. <http://www.gebco.net>, 2016.

Journal entry undated (Book 11);

The backscatter of experience, that which doesn't return to us, but instead continues on, creating the flow, the onward pull, neither driving, pulling or pushing, simply creating the energy for movement, for shift and change. The backscatter travels into the unrecognised space, the unknown.

...if it is interred...it will not be heard, or very little. Now if it resonates, I would hear.

As for the space, or the silence which allows vibration: the lack of white space is the weakness of the novel (Cixous 1997, pp. 66-68).

5.3 Gaps and error

The best story tellers in any form are artful shapers of the narrative equivalent of what designers call 'negative space' - the shapes that lie between what is visible (Leslie 2014, p. 79).

Error and 'to err' comes from old French *errer*, 'to wander' and the Latin *errare*, 'to stray' (*Oxford English Dictionary online* 2000b). Most commonly we associate error with undesired negative results when attempting to reach a desired goal or preconceived outcome. What if we were to embrace error as a productive force, which highlights gaps between systems of knowledge and acts as a signpost towards discovery?

Some of the greatest discoveries of modern times have come about through uncertainty and mistakes. The development of nuclear fission leading to the atom bomb and the discovery of penicillin are just two contrasting examples (Roberts 1989). These discoveries came about through experimentation, unintentional error, and attempting to close gaps in knowledge. So, how do we make good errors, and when can they be useful and productive?

In the making process error is my constant companion. Error emerges as I try to make sense of an idea in material form through the translatative process. The glitch of error drives the constant testing of ideas, materials and processes. When making a mark I am periodically committing to a decision. Once down on paper it becomes a starting point or reference, a moveable marker of that decision, something to work with. Often it requires correction and modification. I have to re-think and make new marks. The drawing becomes a palimpsest, a confluence of decisions and errors. The errors allow me to see. Without a mark on the surface, there is only an

immaterial idea in my head, without relation or context. It is an ideal, rather than a practised thought. It is through practising my thoughts by making marks that an idea establishes relevance, connection and integrity, and through that resolution.

This notion of practised thought is perhaps the most important aspect of my searching in this project. Very rarely do I plan out a work before it is made. I do not make sketches as a guide to the finished work before it is produced. Partly this is my own impatience but, more importantly, it avoids closing down the potential for discovery throughout the making process.

South African artist William Kentridge speaks about the necessity of provisionality and stupidity within the studio. He proposes that the usefulness of error within the construction of a drawing, the imperfect translation eludes to provisionality. These are the drawing's 'virtues of bastardy' (Kentridge 2014b, p. 5). For Kentridge, the provisional nature of his drawings and animations echoes his own uncertainty and the world's, 'this transformation reflects the world, and is based on understanding the world as process rather than fact' (Kentridge 2014b, p. 36).

Kentridge's films of animated drawings evidence the generative nature of error through their production. The narrative of each film is developed through the making of the drawing itself. The slippage and transformation of the drawing, captured frame by frame as he walks from drawing to camera and back again, enables the narrative to emerge, rather than the artist beginning with a story and simply illustrating it. This is an important distinction where the drawing process, through movement, error and the instability of the image, opens up possibilities for the development of the

work. The evidence of error is imperative and elaborates on Kentridge's conceptualisation of the 'world as process rather than fact'.

By premising drawing as a genre in its own right, rather than only as a preparatory tool for other forms of image making (e.g. painting), provisionality becomes its primary strength. To plan a work before it is made, to predetermine what will happen, almost seems to defeat the purpose of making as a mode of searching. Work evolves as a result of making errors, of having to think and re-think as you go. Things never turn out quite how you expect them to. This is what excites me about drawing and the making process. The unknown emerges as you try to reconcile a material reality with a conceptual idea. The negotiation between the two through making presents challenges and produces useful problems. It is an imperfect and uncertain process. This is its strength. Richard Sennett proposes that, in contrast to our obsession with perfection, the generation of useful problems may, in fact, be more productive.

The obsession with getting things perfectly right may deform the work itself...The good craftsman...uses solutions to uncover new territory, problem solving and problem finding are intimately related in his or her mind. For this reason, curiosity can ask "Why?" [as] well as, "How?" (Sennett 2008, p. 11).

The Hauler (Fig. 42) is a drawing created through the tension between attempting to define and the limiting nature of containment. It speaks to the labour and generative quality of error. The drawing evidences shifting figure/ground and positive/negative space relationships. It depicts one of the deckhands hauling in a line, body and brute force pitted against an indifferent environment. There is obvious effort in his posture, a straining grip to haul in and remain steady, in control. Likewise, on the surface of the paper marks accumulate, are erased, and are then re-instated. They too

articulate a struggle between control and fluidity. Kentridge speaks of this tension, the need for laying down knowledge while also maintaining provisionality.



Fig. 42 Annalise Rees, *The Hauler*, 2016

...the way we're caught between wanting to store knowledge and the terror of it being un-erasable, the need to erase and the need to hold on to it (Kentridge 2014b, p. 57).

The Hauler is a drawing trying to come to grips with a moving subject, a changing physical and pictorial environment. Decisions are made, reviewed and re-drawn. The marks are the result of this cyclical process of decision-making and problem-solving. Eventually, through the deliberation process, the final composition is arrived at. It is a conversation between positive and negative space, between figure and environment, control and provisionality. It is a point, poised in tension, like the gap between the exhalation and drawing in of breath.

...there are many other things that happen in the gaps and spaces, most importantly the...the...hesitation.
The dramatic um...um...um...
The uncertain UM, the pause before the certainty of the final statement.
Or...or...
Mock uncertainty, the pause before the clarity of the final statement.
Or...or...
Mock uncertainty hiding real uncertainty (Kentridge 2014a, p. 12).

One cannot help but be captivated by Kentridge's drawings, animations, films and installations. They are powerful and poignant works. But, I felt a resistance to animate my drawings. Instead, I wanted them to operate on their own terms via an implied movement. I wanted to emphasise their *holding* of the moment - their *hovering* between – their attempt to act as temporary anchors or reference points. *The Hauler* explores this.

Jigsaw puzzles operate via gaps. Absence points to the shape and character of the unknown, missing piece. Positive and negative are equally important in the bringing together of an image. In *The Hauler* positive and negative space are marked by line, a tensioned boundary, relating while also dividing the puzzle pieces. Attempting to make connections between disparate pieces of information is where the unknown plays a crucial role. The unknown is the zone where I become critically aware. In this zone of engagement information gaps become important markers. They point to the frameworks by which I come to understand and ultimately know my world.

Positive and negative space play a vital part in picturing. The negative space is the key for better understanding what is complex or otherwise too familiar to be really seen. Our tendency to create mind models based upon what we think we know about the world of stuff and things is strong, and frequently distorts and misrepresents what we actually see.

In observational drawing, what we think we know or perceive about a given object (the subjective view) often obscures what is actually apparent; i.e. what we see (the objective view). Drawing what you know versus drawing what you see produces very different results. Knowing presents a constructed view, a model built upon assumptions that frequently overlook the intricacies of relationships between shapes, objects and spaces. Seeing and knowing appear to be two very different things, presenting different frameworks through which to build understanding.

We are also hierarchically inclined to favour objects over spaces. We often forget when image-making that both parts of the jigsaw puzzle are essential to completing a picture. Through the use of negative space, complexities can be broken down and simplified to better understand contextual relationships. Searching for the negative space or the absence enables me to 'see' rather than just look, to see beyond what I think I know – which is often limited, lacking important details and ignoring connections between shapes, objects and spaces. Using this strategy when drawing helps me to understand how 'knowing' can often trip me up. 'Knowing' blinds me to the actual, what is really in front of my eyes. Trying to communicate through a synthesis of subjective and objective experience is where drawing becomes a truly dynamic process.

The Hauler (Fig. 42) attempts to suggest the fluid and enacted nature of perception. Through the process of making marks on a surface the seemingly static work on paper speaks of both implied and literal movement. Its accumulation of marks documents an embodied thought process. Through the use of recognisable figurative conventions, the drawing depicts a physical and conceptual intra-action between body and world. The drawing explores the constantly evolving process of its own

making, the unpredictability of its becoming and, through that, its subject. The depiction and enactment of movement and change within the drawing is paramount.

5.4 Making good mistakes

Is a binary attitude of right or wrong an easier approach to the complexity and uncertainty of the real world? Economic writer Tim Harford suggests that the complexity and unpredictability of the world is leading us towards a God complex where we fail to embrace trial and error (TEDGlobal 2011). We want an instant and absolute answer, a right or wrong, not the uncomfortable challenge of the unknown. Accepting uncertainty and indeed our own fallibility within the process of information gathering leading to understanding has become almost inconceivable. Such simplistic and narrowing tendencies have very real implications within the realm of research. Without risk taking provoked by the unknown and uncertainty, the rigour of our searching remains corralled within predefined parameters. Subsequently predetermined outcomes limit the breadth of possibility and potential new areas of thought and innovation.

conjecture

kən'dʒektʃə/

noun

an opinion or conclusion formed on the basis of incomplete information.

"conjectures about the newcomer were many and varied"

synonyms: [guess](#), [speculation](#), [surmise](#), [fancy](#), [notion](#), [belief](#), [suspicion](#), [presumption](#), [assumption](#), [theory](#), [hypothesis](#), postulation, [supposition](#);²

²

https://www.google.com.au/search?es_sm=91&biw=1559&bih=1242&q=define+supposition&sa=X&ei=Ekv5VJP5ClyB8gWAzYKQCQ&sqi=2&ved=0CCkQ_SowAA

Harford tells the story of Japanese mathematician Yutaka Taniyama. Taniyama's colleague and collaborator Goro Shimura recounts the chain of events that led to their solving the Taniyama-Shimura Conjecture. Shimura reflects on the fraught process of trial and error and Taniyama's somewhat messy approach, and tendency for making mistakes. He quietly concludes it was the quality of his colleague's mistakes that led them in the right direction, 'it is very difficult to make good mistakes' (Singh & Lynch 1996). The significance of Taniyama's contribution through making good mistakes only became apparent years later. In 1994 Andrew Wiles solved one of the most notable mathematical problems of the twentieth century using the Taniyama-Shimura Conjecture to prove Fermat's Last Theorem, a mathematical mystery that had remained unsolved for nearly 400 years. The puzzle pieces of multiple theorems ultimately led Wiles to a more complete picture.

My observation of the skipper (Randall) and deckhands (Matthew and Jacob) at work offered a parallel way of thinking about the importance of conjecture formed through heuristic processes. Theirs is a working knowledge, combining the use of drawing based technologies such as 3D mapping tools, GPS plotter and echo sounder. These drawing tools assist with shooting and collecting pots for gathering their prized catch, but as the skipper mentioned, success relies more on years of experience of working areas made familiar through trial and error.

The skipper's process involves observation of weather and water conditions, knowledge of ocean topography (bathymetry) and proficiency with his tools and equipment. It is an enacted process where decisions are based as much on empirical data as they are intuited. In conversation, Randall alerted me to the different approaches used by other boats. Some

fishermen lay their pots at uniform depths and in straight lines or grids. This is often for ease of collection and relocation, as many hours can be wasted searching for missed pots in rough conditions - a costly loss of time, equipment and potential catch. It is a deductive approach, a theory enacted to test the hypothesis that fish will be caught at a specific depth, under specific conditions - a method where a theory of 'catching' is established, using observations to predict an outcome.

Randall's approach, however, embraces variability and uncertainty. He does not place all his eggs/crabs in one basket/pot, or each of his pots in the same type of position. To increase the chances of finding the 'right' depth and location on a given day, for particular conditions, he shoots his pots using a varied approach. Randall tests out various water depths, observing the strength of swell and tide. Pots are shot at points in relation to outcrops and crevasses, noting the rise and fall of the sea floor. His approach is adaptive. Uncertainty and the unknown are productively utilised via an heuristic process productively utilising error. A varied pattern of pots indicates a speculative approach to see whether a theory can be established. His is an inductive method, utilising an experimental process.

Randall mentioned how he rarely shoots pots in the same way twice, as what works one day can dismally fail when repeated in what appears to be exactly the same conditions, in the same location at the same time of year. Thomas Gladwin, in writing about non-Western navigational practices speaks of the heuristic approach as an experimental device:

...[It] is not a rule which once selected and applied guarantees a result - but rather is something which should be tried to see if it works (Gladwin 1970, p. 225).

The skipper's methodology is recursive in the sense that it applies a repeated procedure, while also maintaining and embracing uncertainty. Regularity is established within the variability.

Like every day trying to catch crayfish, every drawing presents new problems. The same process of trial and error is played out. Every drawing I have ever made informs every drawing I am yet to make, and yet no two are the same or behave in the same way. Each exists within its own particular moment in time, conditioned by its own intrinsic and extrinsic variables. Thinking and doing in the practice of making a drawing never occurs in exactly the same way twice. But threads do link, repeat and return. I revisit, revise and re-think through the making of a drawing. This iterative approach makes for a process of continual testing and trialling. Gladwin references British psychologist Sir Frederic Bartlett:

What we might now call heuristics are variously referred to by Bartlett as "rules" to be discovered, "gaps" in evidence to be filled, or "experimental thinking"...More briefly thinking can be defined as: the extension of evidence in accord with that evidence so as to fill up gaps in the evidence: and this is done by moving through a succession of interconnected steps (Bartlett 1958; Gladwin 1970, p. 226).

Bartlett's treatise on the process and skill of thinking emphasises that the desire to fill gaps between information or evidence promotes searching for supplementary information. This incompleteness results in the seeking of 'other sources of information besides those which started the whole process' and becomes complete through a 'succession of interconnected steps' which may not necessarily be the same every time, or produce the same outcomes every time (Bartlett 1958, p. 75). Randall's comments regarding his experimental approach to shooting pots revealed a similar

strategy and employment of incompleteness as described by Bartlett and Gibson. Regardless of the digital technology, catching crayfish is still largely a process of trial and error. I was excited there was an obvious parallel between my working methods and theirs. The unknown is actively at play in their process, with direct observation and embodied experience (gained from years of being at sea) crucial, operating in partnership with GPS and sounding technology. This demonstrated a drawing-based methodology for catching crayfish - a combined approach using a variety of tools, real-world experience, abstract cognitive constructs and intuited body knowledge.

5.5 Stutterings

Making connections and tracing threads between incongruous gaps or unknowns is the process I engage in within my practice. It is what I do when I make. Admitting - in fact, inviting - the unknown into the studio is an integral part of the making process. Cocker speaks of the pleasure of the unknown within making and 'play' in the studio as 'unruly abandon where what is known can once again be rendered unfamiliar, the uncertain or unexpected met with rushes of brief wonder and delight' (Cocker 2013, p. 126).

The process of creative research is a process of exposing vulnerability and uncertainty. It is a process of trial and error where fallibility is important. It is what drives the constant testing of ideas, materials and processes. It prompts me to try and make sense of an idea through the translative process. I come to understand through my interactions with materials, a

perceptual experience that is communicated through my hands. Curiosity may be as much in our hands as it is in our minds.

The fallibility of the human hand is crucial within the drawing process as it is the failures or gaps produced by error that allow for experience and understanding to develop. It is in the attempts to make connections between disparate pieces of information that the unknown plays a crucial role. The unknown is the zone where we become critically aware. In this zone information gaps become important reference points, pointing to and making us aware of the frameworks by which we come to understand and ultimately know our world.

Creaky symbolic systems, for all they imply about the evolved methods produced by Homo sapiens for coping with the pressure of the real...such schemas are almost effortlessly overwhelmed, exposed as puny (Herbert 2014, p. 106).

Gaps in understanding stimulate and generate information processing. Errors make these gaps evident. Mistakes occur where our current reference points or systematic formal knowledge fails, reminding us to go back and re-evaluate. Errors allow for the re-examination and re-building of knowledge as a dynamic and iterative process, offering an opportunity to extend and develop knowledge beyond known reference points.

Questioning and highlighting limitations of systematic ways of thinking is important for understanding the use and limitations of such systems as tools to articulate experience. There are and should be gaps between what we know and what we think we know. When we become heavily reliant upon such systems to work without fail there is danger of suffocating restriction. Like a fishing net, the size of the gaps is important for what is let

through and what is caught. The small fry of ideas swim through, to grow and develop into larger and more formed thinking, often adapting to new conditions and environmental changes as they go.

Drawing-based methodologies are used extensively within the contemporary world as a way of collecting data. Making sense of this 'drawn' information has huge implications in terms of how we understand our world, each other and ourselves. This process is becoming ever more disconnected from the human as we outsource the drawing process to machines – machines that are tuned for accuracy and precision, eliminating the propensity for generative error. Through my approach, I hope to retain something of the human within the process, to celebrate curious exploration and the useful fallibility of the human hand. I believe these qualities are two of our greatest strengths. Our ability to err and make mistakes ensures our viability as living organisms that are able to adapt, re-invent and innovate. My mistakes trip me up, make me stop and take notice. It is through the possibilities error creates that I am able to re-think and re-evaluate. Without these stutterings, I am unable to think myself forward into new and unknown possibilities. This is why I draw.

6. Frames of Reference

Physics is not about nature, but about how the human mind reconstructs nature (Balkema & Slager 2007, p. 35).

There are no "facts" in science, in the sense of something being proven 100 percent...we can make provisional conclusions about which we can be exceptionally confident and of these we might say they are "facts" - but strictly speaking, we must be open to new claims, and listen to the scientific heretics who challenge our most cherished assumptions, because if there is one thing that is certain in the history of science, it is that nothing is certain in science (Shermer 2005, p. 39).

6.1 Introduction

For science, it seems ambiguity suggests a lack of robustness, a weakness in the link between data collection and its use towards creating a predictive model. I say *towards* because it is a process, an enactment of information. The predictive model's effectiveness depends on its accuracy, and so ambiguity presents a problem. Conversely, artists embrace ambiguity. It is the slippery space between, the poetic space, offering potential and possibility, not determined by the necessity of a specific outcome. It is open to multiple outcomes and 'what ifs'.

In 1907, French philosopher Henri Bergson's *Creative Evolution* proposed an alternative account to Darwin's mechanistic theory of evolution (Lawlor & Moulard 2016). Bergson discussed qualitative and quantitative approaches to explaining existence, giving precedence to intuition over intellect, but also stressed how they could work together. Bergson believed that quantitative theories of knowledge, preoccupied with notions of truth, attempted to explain the meaning of existence through self-serving, imposed abstract order. He wrote:

In a general way, reality is *ordered* exactly to the degree in which it satisfies our thought. Order is therefore a certain agreement between subject and object. It is the mind finding itself again in things (Bergson 1944, p. 244).

Central to Bergson's treatise is a notion of time derived from experience, rather than as a mechanistically measured external construct. Returning to Massumi's idea of self being defined through the ability of the self to *affect* and be *affected* via the intensity of relation, time and space become apparent through embodied experience.

If drawing is thought of as an embodied type of experience, marking the intensity and complexity of self-relation, the drawn also becomes a marking of time and space, literally and by inference. On the surface, this is not such a surprising revelation as drawing's affiliation with time and space is well documented as previously discussed in 2.2. What this points to, moreover, is the importance of *how* drawing is practised, influenced not only by epistemological, but also technological, structures.

If experience is uncertain, and subsequent notions of time and space are necessarily shifting and fluid, then the apparatus by which we translate such experience must have the same fluid adaptability. The tools we employ must allow room for error so that versatility is possible. In this way drawing - and hence thinking by way of error - access and productively activate the unknown as a zone of negotiation, to bring new ideas and propose new frameworks through which an understanding of self and world can be established. We need the unknown and with it error to understand ourselves in relation. Without these, we not only run the risk of failing to adapt, but also of disconnecting ourselves from what we are trying to describe. Without relation, drawn frameworks become meaningless. Without relation, the veracity of the drawn becomes unverifiable.

Symbol systems are not passive/transparent structures on which to hang arbitrary concepts. They can vary quite radically in their structural properties. These properties, in turn, constrain and filter the character of our thoughts and concepts. There are no reasons to believe that there could be a privileged symbol system capable of expressing every possible human thought content, and many reasons to doubt it (Goel 1995, p. 10).

Bergson argues for the reality of lived time as being a non-mechanistic source of creative change (Bergson 1944; Vaughan 2007). Bergson's *Creative Evolution* proposes a coming together of philosophy and science,

of analytical and intuitive thought, as a way of understanding life itself (*The Concise Encyclopedia of Western Philosophy and Philosophers* 1992; Lawlor et al. 2016; Vaughan 2007). His thinking has been linked to contemporary New Materialist thought, challenging the hierarchical position of modern dualistic thinking (Dolphijn et al. 2012), and has supported my own assertions of how drawn frameworks (epistemological and technological) similarly need to equally embrace analytical and intuitive thinking through practice.

6.2 The moving horizon

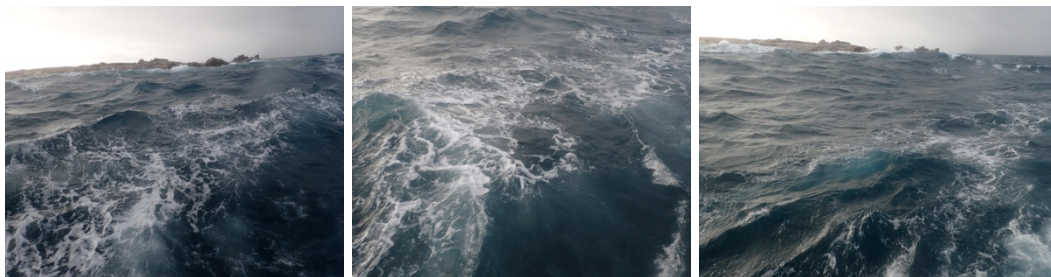


Fig. 43 Annalise Rees, *Off the Pasco's (Furneaux Group)*, 2015.

During the first few days aboard the cray boat the dominant sensory experience was not visual, but corporeal. This sensory experience was so powerful I was unable to draw for several days. My body's adjustment to being at sea constantly reminded me of my instability. It not only made me lose my stomach, but also my head in the fuzziness and fog of feeling seasick. It took all of my time, effort and concentration to focus on the problem at hand - of attempting to gain control of an entirely uncontrollable situation. Keeping food and water down was a challenge. Even more so was trying to battle the nausea head on by getting up on deck and not resorting to lying in bed and wishing it all away. Standing up and looking to the horizon is meant to help.

Normally, we view the environment from an upright posture. The horizon dominates, exercising stability and acting as a grounding influence. This stems from the assumption we stand on stable ground. Experiencing the sea, by floating upon it, the horizon acts in an entirely different way. Our verticality is challenged, the ground moves, and the horizon becomes less a stabilising force.

Standing on deck looking out, the horizon's distance from me was mysteriously and deceptively rewritten. It was frequently obscured, interrupted, and sometimes entirely removed from view. As a frame of reference, it frequently disappeared, sometimes when sitting in a trough, other times by the effects of atmospheric haze and sea fog. These fluctuating conditions affected my ability to orientate myself. The horizon became reflexively indicative of my instability as a body no longer bound by the ground, sure footed or anchored. The horizon was often violently tilted and thrown around as my vertical body attempted to become gimbal-like and the stabilising measure.

Filmmaker, artist and writer Hito Steyerl discusses the downfall of linear perspective in relation to technology's effects on imaging and particularly surveillance and mapping. Steyerl alludes to the contextual relationship our drawing technologies and practices have with the horizon. She speaks of groundless-ness, the indeterminacy of the horizon and the possibility of free fall. Steyerl describes a complete loss of orientation where calculable and navigable approaches to managing space no longer effectively function (Steyerl 2011). Expanding upon Steyerl's theorising, I contend that when our imaging practices become disembodied we are no longer able to orientate ourselves as situated and relational beings. This is the 'free fall' Steyerl refers to. Effective drawing technologies rely upon the transmission

of meaningful and relevant information. Free fall implies their effectiveness is in question. The veracity of descriptive conventions *and* the operative methodologies of the tools we use to draw determine drawn information's efficacy. To be effective drawing must therefore be practised in a manner that is contextually *and* spatially situated.

While at sea, the horizon was indeterminate and as a result I became more aware of my body. The indeterminate nature of the experience opened up opportunities for exchange, extending my sensibilities and understanding. Abstract calculable and navigable approaches became irrelevant to an experience that was overwhelmingly felt. My body became a much more meaningful measuring device via the negotiation of action and reaction, constantly adjusting and re-adjusting. In this sense, I never experienced Steyerl's groundless-ness or free fall. Instead, the constant movement and instability of the horizon heightened my corporeal awareness. It extended my thinking beyond fixed notions of ground/body towards an understanding that neither are ever immobile. It also highlighted the body-less, non-relational nature of abstract measuring systems. Until they are related to the real and practised, they hold little meaning.

Contemporary philosopher and feminist theoretician Rosi Braidotti, in her writing associated with New Materialisms, identifies a significant aspect regarding the horizon (Braidotti 2000). In an interview with Dolphijn and van der Tuin, Braidotti emphasises the importance of relational understanding related to Deleuze's moving horizon as a place of exchange and becoming, of fluid boundaries and traces of encounters 'between the no longer and the not yet' (Dolphijn et al. 2012, p. 32). As argued by Braidotti, the horizon is not simply a static reference point, but instead a zone of exchange where orientation is enacted. The relational aspect Braidotti emphasises is

intrinsically linked and vital to the imaging technologies we utilise to orientate ourselves. If we are in free fall it is because the technologies we are using fail to operate in a relational fashion. Instead, they are closed, unsituated and spatially ambivalent. This is where the embodied practice of manual drawing can ensure we remain oriented and relationally relevant via connection. It also suggests that manual drawing has much to offer the development of digital technologies.

6.3 Navigation

Journal entry undated (Book 7);

When on the cray boat it was the coast – the land that I drew – not the sea. Always being in proximity to land it was the reference point that I constantly looked back to. How will this change when I go to Heard Island? There will be many days where I will not be in sight of land. The only reference point will be the ship and myself.

Journal entry undated (Book 16);

The creation of imagery derived from data being collected by various processes on the ship is determining our journey. That which is being collected is creating a map/model which is then in turn determining the subsequent activities and deployment of equipment. The map being created is determining our path and controlling the physical activities of the crew and scientists.

I situated my project within the epistemology of navigation as an appropriate framework to investigate ideas and processes of the unknown. It has provided a useful framework to utilise, test and question. Navigation is about searching, plotting, finding, locating, and determining position and direction. It involves working with knowns and unknowns. Historically, navigation has been associated with discovery, travel, the need to get from A to B, and a broader understanding of the world and our place within it. It

has developed in all cultures, in multiple formats, to negotiate and deal with our relationship to space and time. As a series of systems, navigation embodies equally symbolic thinking and real time activity, relying upon the suspension of belief that physical reality can be re-presented in symbolic form. Henri Lefebvre speaks about our conception and communication of space and place via experience and coded languages.

Conceived spaces involve the intellectualizing of space through codified languages of planning schemes and design discourse. The lived is the sensual world of everyday life – the space which the imagination seeks to change and appropriate (Lefebvre 1991, p. 39).

In the years surrounding the early European exploration voyages to Australia, much of Europe and particularly Britain were dealing with the uncertainty of an expanding world governed by sail and sea. The sea had historically been a resource and mode of travel, but with the increasing pressure of securing international trade to exploit the riches of untold lands the sea's unpredictable nature became an increasing problem. Ways of combating the uncertainty of the watery world were of growing interest to many.

As Britain's maritime trading power became dominant, accurate navigation at sea became critical. In 1714, the *Longitude Act* offered a £20,000 prize for the invention of a practical method for determining longitude at sea (*Board of Longitude Project*). John Harrison (among others) spent more than forty years developing a reliable and accurate ship's clock for this purpose (Sobel & Andrewes 1999). Using Greenwich Mean Time as a standard measure, a captain could accurately determine a ship's relative east-west position. It was later adapted and adopted by all Western shipping as a standardised method.

Of the Cirrus.

Clouds in this Modification appear to have the least density, the greatest elevation, and the greatest variety of extent and direction. They are the earliest appearance after serene weather. They are first indicated by a few threads pencilled, as it were, on the sky. These increase in length, and new ones are in the mean time added to them. Often the first-formed threads serve as stems to support numerous branches, which in their turn give rise to others.

The increase is sometimes perfectly indeterminate, at others it has a very decided direction. Thus the first few Threads being once formed, the remainder shall be propagated in one or more directions laterally, or obliquely upward or downward,* the direction being often the same in a great number of Clouds visible at the same time; for the oblique descending tufts appear to converge towards a point in the Horizon, and the long straight streaks to meet in opposite points therein; which is the optical effect of parallel extension.

Their *duration* is uncertain, varying from a few minutes after the first appearance to an extent of many hours. It is long when they appear alone and at great heights, and shorter when they are formed lower and in the vicinity of other Clouds.

This Modification, although in appearance almost motionless, is intimately connected with the variable motions of the atmosphere. Considering that Clouds of this kind have long been deemed a prognostic of wind, it is extraordinary that

* The upward direction of the fibres, or tufts of this Cloud is found to be a decided indication of the decomposition of vapour preceding *rain*: the downward as decidedly indicates *evaporation* and fair weather. In each case they point towards the place of the Electricity which is evolved at the time.

Similarly, in 1802 amateur meteorologist Luke Howard was responsible for establishing a common nomenclature for the identification of clouds (Hamblyn 2001; Howard 1864). Through his observations, Howard established there were three common cloud types. He assigned these Latin names (as was the practice of the time, established by Carl von Linné) based upon their visual appearance; *Cirrus*, *Cumulus* and *Stratus* (Pedgley 2003). Howard also identified that the changeable nature of atmospheric conditions demanded an equally adaptive approach. He recognised in his categorical classification system there needed to be intermediate terms describing the in-between, of one cloud type transitioning into another; *Cumulo-stratus*, *Cumulo-cirro-stratus* (or *Nimbus*), *Cirro-stratus*, and *Cirro-cumulus* (Howard 1864; Pedgley 2003). As evidenced in an excerpt from his *Essay on the Modification of Clouds*, following, Howard recognised he was dealing with an indiscriminately uncertain world of changing weather and atmospheres.

Also looking to the skies, British Admiral Sir Francis Beaufort developed a written scale in 1805 to describe the intensity of the wind. Beaufort's scale was based upon previous work by a range of individuals, particularly John Smeaton, who devised a scale relating to the operation of windmills (Huler 2004). Beaufort modified and adopted Smeaton's scale, applying it to the effects of wind on the sails of a ship and noting associated water conditions. The scale was expressed as a narrative descriptive text. It was an attempt to deal with the unpredictability of the environment and standardise the variability of individual subjective experience (Huler 2004).

Over time, the scale was adopted by the Royal Navy and merchant fleets. Later, a numerical scale, relating to anemometer rotations was added alongside the written descriptions to indicate wind speed. It was further

extended to include the effects of wind on land-based subjects, and remains the standard measure of wind used today. Significantly, the Beaufort scale was and is based on direct and relational observation. Seeing, experiencing *and* feeling the wind remain crucial to understanding and recording it. The addition of numerical information perhaps points more to our obsession with the quantifiable: 30 knots means little in the abstract numerical sense; however, if I stand on the deck of a boat and feel the spray blown off whitecaps, my understanding of the wind and associated conditions is very different. Defining the wind using numerical notation remains an abstract practice without relational real-world reference. Categorical classification systems have aided our ability to interpret and communicate information, but have they expanded our understanding of phenomena?

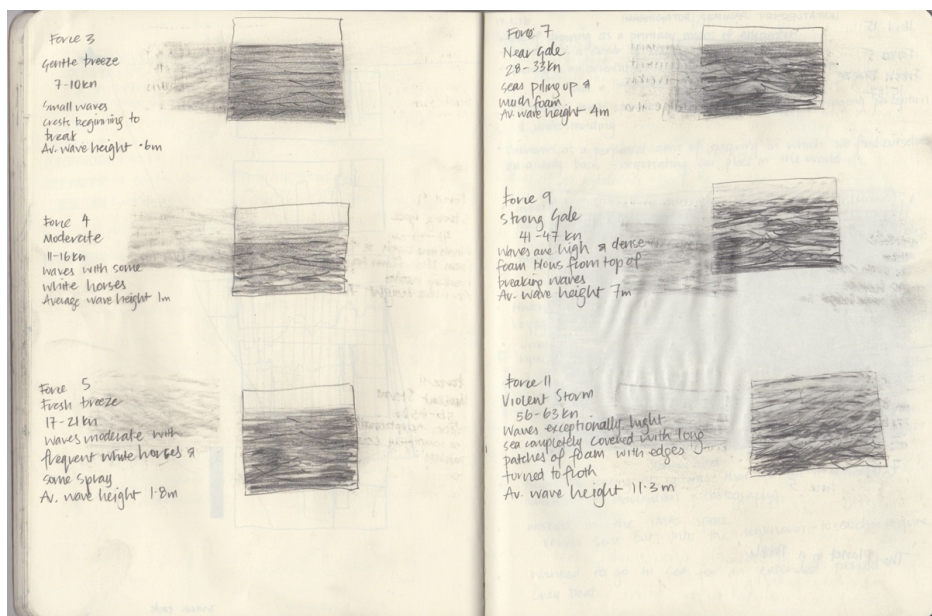


Fig. 45 Annalise Rees, *Journal* pages (Beaufort Scale, Book 15), 2016.

Soon after arriving in Tasmania, one evening, while watching the weather forecast, I was bemused by the description used for sea conditions in Bass Strait - the treacherous stretch of water lying between Tasmania's northern

coast and mainland Australia. This area on the map was labelled 'confused' – a seemingly playful description for the seriousness of a televised weather forecast. Such blatant uncertainties are not common in a world of satellites and 24-hour surveillance. I was pleasantly surprised to note the unpredictability of existence expressed in these waves, crashing into the northern coast and broadcast into my lounge room. Phenomena and experience often sit outside comfortable definitions. Like the weather, they are volatile. Forecasts can predict, but neither define nor explain.

Weather conditions at sea change quickly. On the cray boat, occasionally we would listen to the weather report from Tas Maritime Radio but, more often than not, it was simply by observing what was happening around us. Gradually, I began to learn how to read the signs. I became readily aware of the movement of the air and its dramatic effect on sea conditions. A slight change in the height of swell in otherwise stable conditions would indicate the wind was on its way. Sure enough, within the hour the wind would pick up and bring with it spilling waves and whitecaps.

Although useful, traditional languages and epistemologies such as navigation and cartography used to visualise the Western world do have their limitations. Models largely formed upon Cartesian visual conventions to the exclusion of alternative ways of thinking and visualising, they attempt to simplify the complexity of experience for the purpose of translation. These visual tropes and systems have been traditionally thought of in terms of absolute truth and are revealing via their determining methods of control. Gavin Flake discusses the causal agency of systematic modelling in relation to ways of thinking and outcomes. He explains the model operates within a defined framework, conditioning the outputs produced. Flake describes the model as:

...a well-defined process that maps inputs to outputs but also happens to be parameterized in such a way that the model can be tuned by changing the parameters. The parameters may be discrete or continuous, but in either case they act as knobs that can be adjusted to change the input-output mapping that the model produces (Flake 1998, p. 416).

Flake raises an important point, related to Bergson's ideas about ordering reality: that the knowledge systems we employ to translate and describe our interactions with the world are controlling, determining and sometimes limiting, especially when dominant cultural paradigms leave little room for other ways of understanding. Western navigational methods are just one of many ways of determining position and describing experience.

Tim Ingold illuminates the determining aspect of the Western model. He makes an important distinction between navigation and wayfinding, emphasising the static representation of space depicted on Western charts and maps, aided by the abstract matrix of the grid. He points out these navigational models operate via a distanced, measured, pictured and objective view. By contrast, the more performative navigational practice of non-Western cultures is based upon an embodied, fluid and sentient interaction with the environment (Ingold 2007, pp. 15-16). Through my research I am asserting that the embodied drawing practice I am utilising shares these qualities by engaging with and activating the unknown as a zone of inquiry. In this way drawing becomes a spatially situated practice. Although within the Western canon drawing has predominantly been strongly associated with the static representation of space (as evidenced in Western navigational practice), contemporarily it does have the capacity to operate as a wayfinding methodology if it engages with the unknown. Through this approach drawing practices have a greater capacity for meaningful connection.

Anthropologist John Mack examines human engagement with the sea (Mack 2013), pondering the differences between maritime navigational practice prior to and following the introduction of sophisticated instrumentation. Mack speaks of a 'person-centred' approach, used widely by non-Western seafarers and in the West before the adoption of such tools as the sextant and ship's clock. Thomas Gladwin, Will Kyselka and David Lewis³ (Gladwin 1970; Kyselka 1987; Lewis 1972) similarly write on non-Western navigational methods where embodied experience, observation and an embedded approach to wayfinding operate using a very different framework to that of the rigid Cartesian grid.

Navigation... relies on having a complete representation of the territory to be traversed laid out in front of you on which a course can be charted in anticipation of a journey. The crossing of the territory, whether land or sea, can be planned in advance such that when it is undertaken for real it merely replicates the predetermined routes through the movement of the travellers. Wayfaring by comparison is characterized as a process of following a path rather than predetermining a route in its entirety within a total territorial context. The path rather may be one which others have trodden before but it is only on arrival at the desired destination that the traveller has found his or her way (Mack 2013, p. 131).

Documenting my experiences at sea through drawing and journaling shifted my perspective. The duration that both drawing and the sea allowed enabled me to reconfigure and reorient myself, and my creative practice. Non-Western navigational practices speak to this type of reorganisation of self within the environment. Will Kyselka, documents the journey of young Hawai'ian man, Nainoa Thompson trying to retrace his

³ Thomas Gladwin and David Lewis provide excellent accounts of non-western navigational practices. They describe the embodied practice of *etak*, a poly-dimensional, relational, self-referential and mobile method of wayfaring (Gladwin 1970; Lewis 1972).

Polynesian heritage. Kyselka describes Thompson's struggle to learn (mostly lost) traditional Polynesian navigation methods and combine them with modern astronomical knowledge to navigate his way from Hawai'i to Tahiti in a Polynesian voyaging canoe, without the aid of modern instrumentation ⁴. It emphasises the practised nature of knowledge building through heuristic and embodied understanding.

Nainoa's mind shaped a body of knowledge and, in turn, was shaped by it. He was continually adjusting to new information, moving from one base of understanding to a new level of knowledge. But knowledge alone is not wayfinding. How can you know the wind other than by sailing? The dance, other than by dancing? Wayfinding, other than by finding the way? (Kyselka 1987, p. 58).

Henri Bergson emphasises our Western tendency to be makers of the grid. We impose such structures upon experience, as a way of ordering, containing and controlling the uncertainties of being, as a way of dealing with the unknown.

Must we then give up fathoming the depths of life? Must we keep to that mechanistic idea of it which the understanding will always give us - an idea necessarily artificial and symbolical, since it makes the total activity of life shrink to the form of a certain human activity which is only a partial and local manifestation of life, a result or by-product of the vital process? We should have to do so, indeed, if life had employed all the psychical potentialities it possesses in producing pure understandings - that is to say, in making geometricians (Bergson 1944, p. xxii).

Bergson recognised the more unfolding nature of experience, relating to Deleuze's fold, 'the artificial character of the process by which attention places clean-cut states side-by-side, where actually there is a continuity which unfolds' (Bergson 1944, p. 6). Bergson's ideas speak to the fluid

⁴ Thompson successfully navigated his way from Hawai'i to Tahiti on several occasions in a traditional Polynesian voyaging canoe using only traditional knowledge, documented in Kyselka's book *An Ocean in Mind*.

notion of experience, an embodied and dynamic process, similar to Ingold's discussion of wayfinding. All of these notions emphasise an alternative understanding of time through relation. Drawing provides a relational and reciprocal exchange with the world and through that opportunity for the re-organisation of self through alternative understandings of space/time/body relationships. It is this alternative framing of time enacted through drawing practice that my works aim to express.

I find, first of all, that I pass from state to state...I change then without ceasing...the change seems to me to reside in the passage from one state to the next...there is no feeling, no idea, no volition which is not undergoing change every moment: if a mental state ceased to vary, its duration would cease to flow (Bergson 1944, p. 4).

6.4 Drawing at sea

Journal entry undated (Book 13);

A net is defined by what it does not catch – what passes through it, as much as it is defined by what it can contain.

Journal entry undated (Book 8);

There are things in this world outside of my experience – beyond the spectrum of my perception. I translate you in me. I am the other.

Journal entry 29.12.14 (Book 6);

4am start. Heading 232 degrees. SSW.

Past Maatsuyker – lighthouse sequence

*2 * 3 * 10 **

Drawing operates traditionally and conventionally within a defined field of edges and boundaries, the edge of the paper, materiality and object hood. Drawing contemporarily, however, is a dynamic field, noun *and* verb,

process, action, object, document *and* trace. Contemporary drawing is not bound by paper edges. It has collapsed into space, simultaneously the space of the real and the space of the construct.

William Kentridge's five-channel video installation, *The Refusal of Time*, 2012, questions the globalised grid of time. References are made to the mechanistic organising nature of universal time through the development of industrialisation. Kentridge, working with Peter L. Galison, Professor of the History of Science and Physics at Harvard University, ponders how people existed prior to the synchronisation of coordinated 'world' time. A combination of physical objects, projected moving image, animation of drawn images, and sound present a work operating within differing temporal structures. The audience becomes both viewer and participant.



Fig. 46 William Kentridge, *The Refusal of Time* (installation views), 2012.

Drawing, in this work, is considered in multiple formats, through multiple frameworks, conventions and mediums. Kentridge and Galison with their collaborators present a theatrical installation work where traditional conventions of the gallery, audience, drawing, image and art object are collapsed and jumbled. Experiencing the work establishes an alternative temporal framework and relationship between work, world and viewer/participant.

My work, *Port Davey Triptych*, attempts to present a similarly alternative temporal framework. Not quite to the same spectacular proportions as Kentridge and his entourage, but by similarly juxtaposing drawn and projected elements. In this work drawing is a speculative and generative act. Existing both inside and outside of time, it requires a suspension of belief. The question of the real is highlighted through the projected and hand-drawn components. Foucault discusses the notion of a heterotopia as such a space, one grounded in the physical while simultaneously existing within the conceptual or virtual (Foucault et al. 1986). The act of drawing is an enacted heterotopia - a process by which we are simultaneously occupying the real and constructing it. The drawn image presents a reality, while also being a representation of it.

...it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there (Foucault et al. 1986).

One of my first realisations going to sea was the constant movement. This seems glaringly obvious, but it is only when your environment is constantly moving that you realise how reliant you are upon stability for doing most things. Walking, standing, sipping tea and going to the toilet all became action adventures on the boat. At sea, my understanding of stability needed to change. I soon realised stability on the boat meant constant movement and adjustment. To maintain stability I had to keep moving, toes and knees making incremental adjustments to shifting weight with the pitch and roll.

When I began to draw, our continually changing position became the determining factor. The view back to land was constantly changing. Seemingly immobile rock forms morphed into different shapes as we

moved around them. What appeared at first as a recognisable landmark turned into an unrecognisable form from another angle. It made me think of the limitations of conventional maps, showing only one dominant viewpoint. As Steyerl reminds us, we can no longer take on the one-eyed static viewpoint (Steyerl 2011). These types of representations do not account for a 'working' environment, or a mobile participant/observer. It is an example of how misleading this type of representation can be. The dynamics of the changing environment and my position within it meant that I, and my drawings, were constantly on the move. This necessitated a different approach.

My drawing process began to focus on how quickly I could record what I was seeing. Originally, I made brief observations of the ship's compass to note our approximate heading, but ultimately was less interested in exactly where we were in terms of latitude and longitude. Our position was constantly changing and my knowledge of the area was so sketchy that the imposed grid became irrelevant. I was more interested in the process of experiencing and observing, to use drawing as a translating tool to speak of my shifting relation to land *and* sea.

My artist book *50 point pass*, 2015 (Fig. 47 & 48), explores this experience of movement and shifting horizons. The pages document a journey to 'shoot' fifty cray pots around the south west of Tasmania. Pages turn, recording a changing of position, time, horizon, sea and land. Sometimes the views are distant, sometimes close-up. Like my pencil when drawing, the boat was never stationary when working.

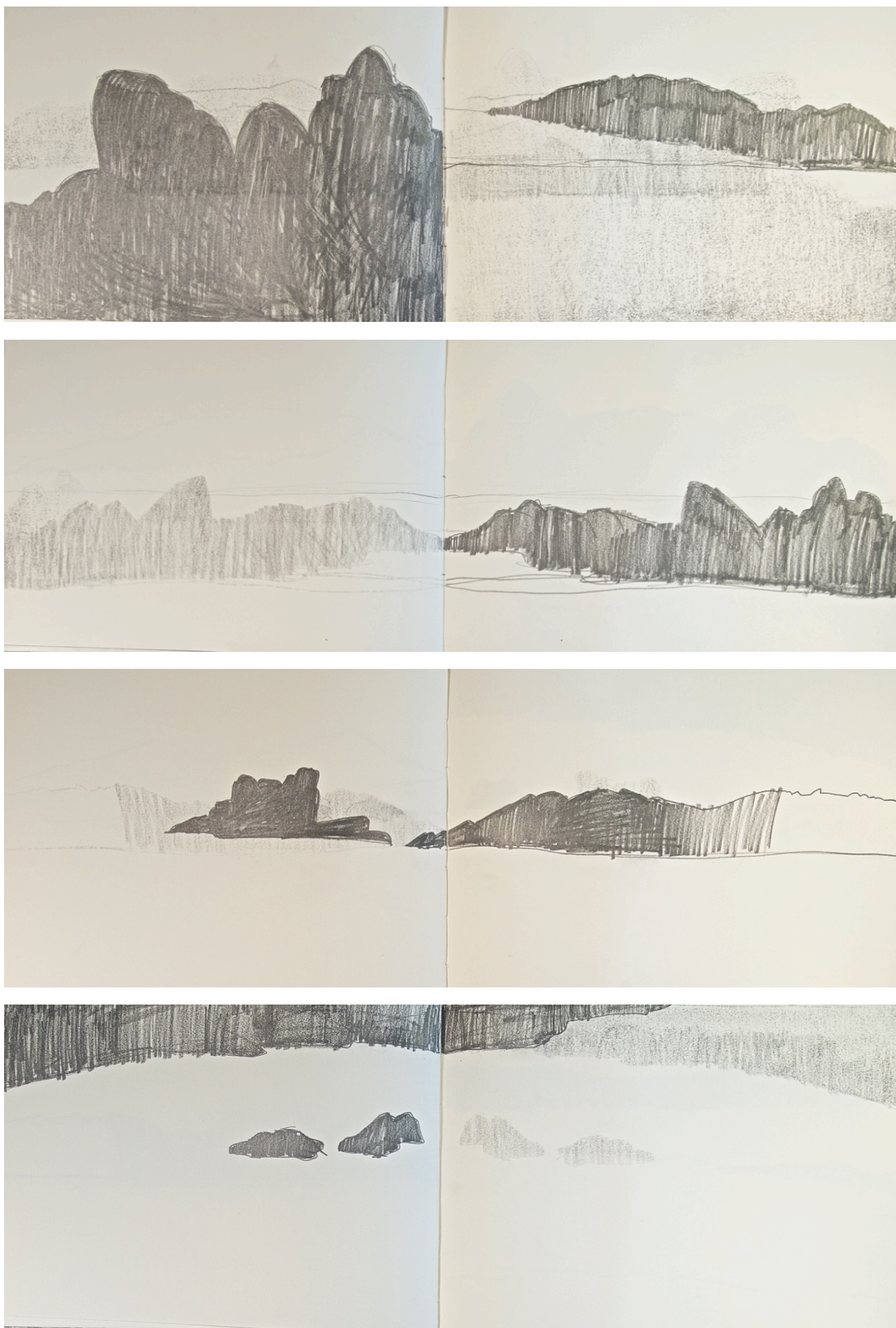


Fig. 47 Annalise Rees, pages from *50 point pass*, artist book, 2015.

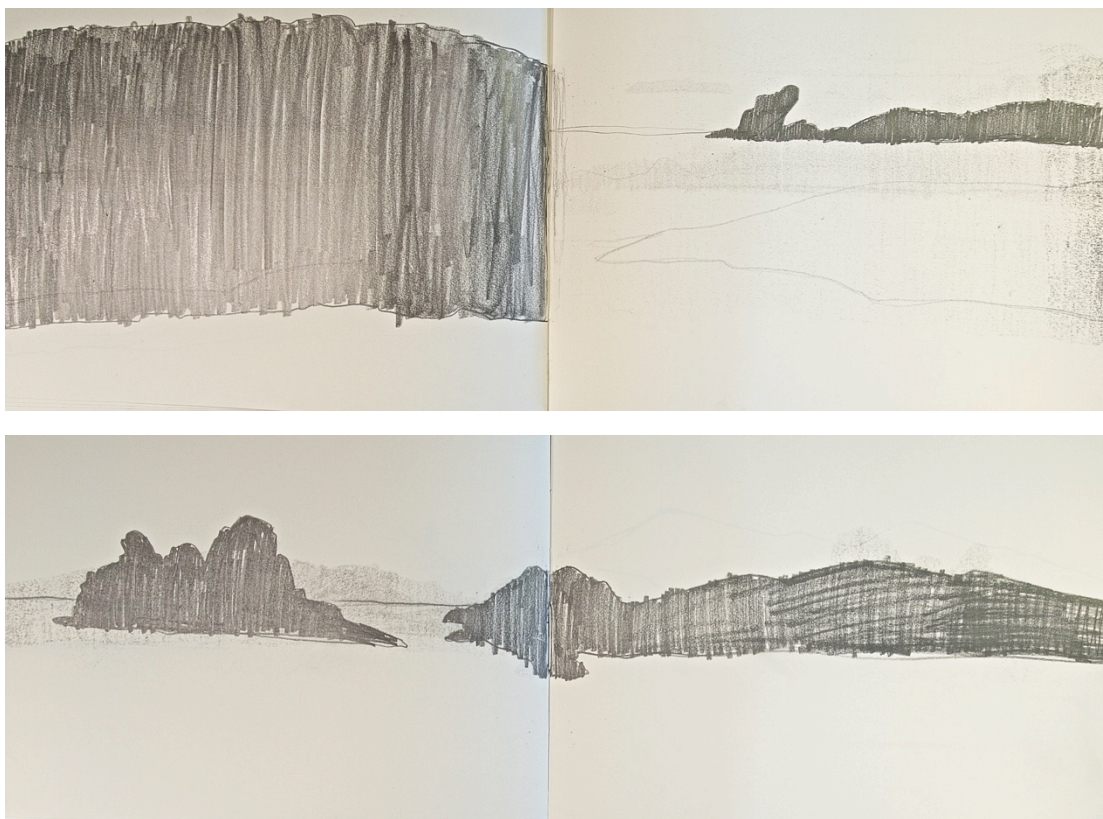


Fig. 48 Annalise Rees, pages from *50 point pass*, artist book, 2015.

On the boat, graphite was an ideal medium. Graphite speaks of plans, sketches and ideas in motion. It can be erased and re-drawn. It is provisional rather than permanent. In *50 point pass*, the marks I made on one page imprinted on the page following and the one before. The over/underlay changed the reading of the drawing above/beneath, as it became an over and under writing, a revision of what was known or thought before. Headlands and rocky outcrops morphed as they ghosted over one another. The drawing technologies used by the skipper also appeared a curious juxtaposition of the digital and the analogue, the mechanical and hand rendered.

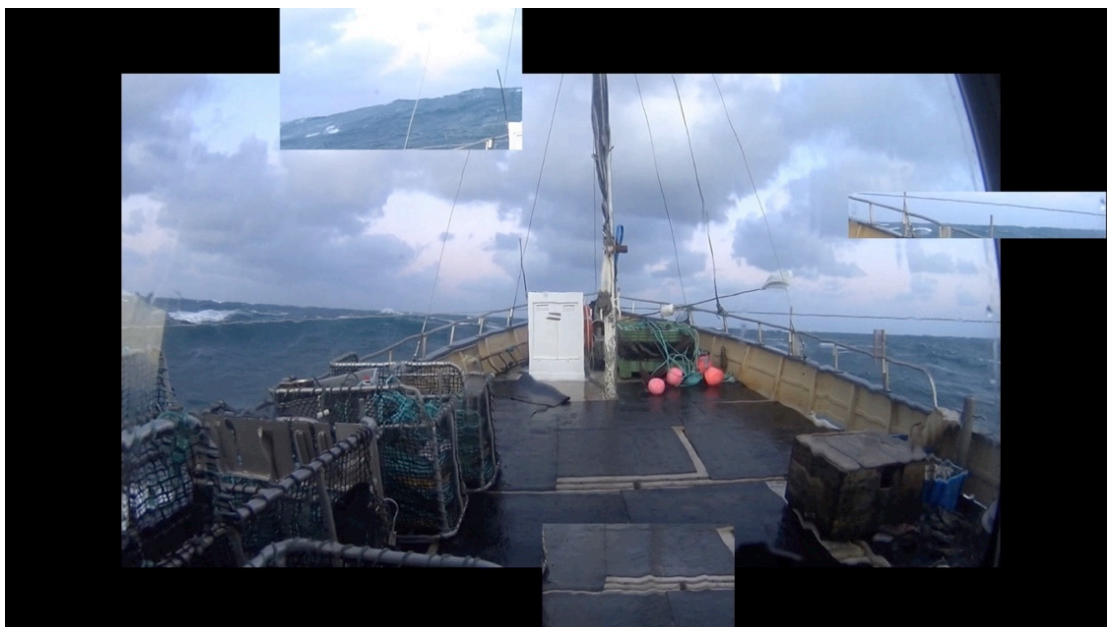


Fig. 49 Annalise Rees, *Pitch, Roll, Yaw* (still), 2016.

In the video projection *Pitch, Roll, Yaw* (Fig. 49) constant movement is recorded. The layering of images is an attempt to speak of the shifting horizon, the ongoing activity on board and the drawing process, simultaneously. In the opening minutes the viewer looks out over the bow of a fishing boat plunging into waves with wind and spray. The engine hums in the background, providing a spatial reference and narrative affect.

Fragmented sections of the view are juxtaposed over the larger image - deck, horizon and a flag flapping in the wind. These are reference points, markers in a shifting and changing environment. The unsteadiness within these three images is highlighted by their cropped isolation. They move independently while also having relation to the larger image. The deck is thrown around, like the horizon, and a flag is buffeted by an unrelenting wind. The view is sometimes anchored – the camera is initially stationary, but later moves as I film moving around the deck.



Fig. 50 Annalise Rees, *Pitch, Roll, Yaw* (still), 2016.

The pitch, roll and yaw of the moving vessel are also documented in a pencil tracking over and across a page. It, too, is moving. Again, the ground is unstable. The pencil image being drawn drifts in and out, laid over a view of the foredeck and a deckhand hauling in a line. As the work progresses it documents fragments of activity both inside and outside the wheelhouse. Images are at different scales - sneak previews into life on a fishing boat. These are interspersed with photographically recorded journal entries - static, drawn images, capturing moments within the constant activity. There is an ongoing dialogue between the reflective, interior nature of the journal and the immediate, external nature of the moving image, yet it too is also a reflection.

The dialogue between the hand-drawn and the camera is further emphasised as the moving image is projected over a static, unframed, wall based, graphite drawing. Two figures stand on the brink. One looks out, waiting. The other draws in a line. They stand in anticipation, or perhaps boredom, waiting for what comes next. A strange relationship between the

moving and still, the hand drawn and photographic emerges. Time oscillates. Duration extends through a passing and puncture of time, in and between the two sources of imagery.

Frames and edges are important in this work. The curved, softer corners of the journal contrast against the clipped, hard-edged rectangle of the photographic image. Each type of documenting operates within a physically and temporally contrasting frame, yet both are reflections of the real. The hand drawn has a physical presence within the space whereas the projected, photographic, immaterial image eventually disappears. The trace of the experience in graphite on paper becomes the lasting physical impression.

Dialogue between the analogue and the digital reappears in the animation of the journals in the exhibition space. Their display via the moving photographic image is another oscillation, creating exchange via a material to immaterial shift. As the pages turn, iterations of thoughts and ideas are revealed. The serial stream of images/pages indicates a perpetual seeking out, a searching for information and the reciprocal nature of collecting. Through observing and paying attention connections and disconnections become evident. This moves towards an expanded understanding of the relationship between the individual image and the collection, time, duration and the influence of the frame.

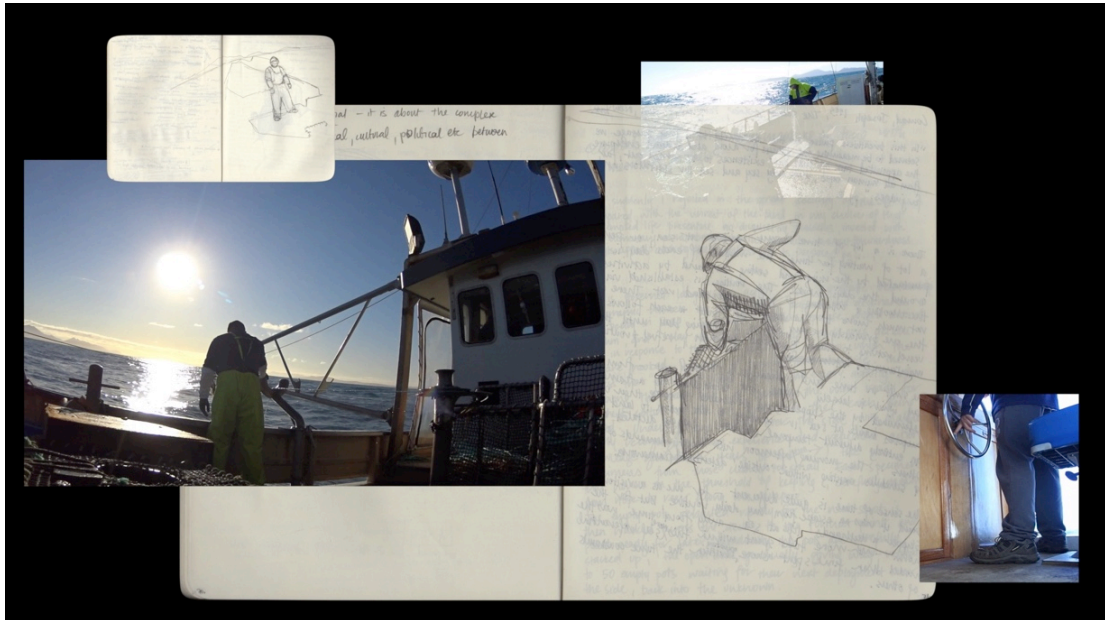


Fig. 51 Annalise Rees, *Pitch, Roll, Yaw* (film still), 2016.

John Berger writes about being in the flow and losing oneself in the process of drawing (Berger & Savage 2005, p. 124). In conversation with his son Yves, Berger questions the difference between *becoming* and *being*, 'isn't the act of drawing, as well as the drawing itself, about becoming rather than *being*?' He goes further, asking, 'could we think of drawings as eddies on the surface of the stream of time?...It's a flowing. And going with it means losing ourselves...being carried away' (Berger et al. 2005, p. 124). The *being* Berger refers to is perhaps more fixed than his idea of becoming. Drawing is a process of letting go, and of being in the flow. It is *being* in an active sense, being as a becoming. But, it is also a process where standing back and being able to look and see where we've been is equally important. Drawing places me in both positions or states, a constant fluid movement from one to the other.

The situated and yet ever-changing nature of being located is akin to my experience at sea. It also describes the drawing process itself; drawing as a type of dynamic scaffold, a constructive and deconstructive process continually adjusting one's position and sense of self. It operates via an

exchange between the lived/experiential and the imagined/constructed; it is an orientation of sorts, a desirous practice full of yearning for something other, while also attempting to hold on to known identifications. Like negotiating the moving deck of a fishing boat; it is frequently a contradictory and insecure process, de-stabilising, frustrating, and de-familiarising.

Returning from my first trip on the cray boat when searching for examples comparable to my own moving images shot at sea, I came across the documentary *Leviathan* (Castaing-Taylor & Paravel 2012). This ethnographic film and sound work by Harvard University's Sensory Ethnography Lab documents a trip to sea aboard a North Atlantic fishing trawler (Fig. 52 & 53). An unsentimental portrait of the reality of life on a commercial fishing vessel, *Leviathan* documents the labour, sea, marine life, vessel and fishermen. It is a conflation of image and sound resisting traditional filmic notions of the directed gaze.



Fig. 52 Castaing-Taylor & Paravel, *Leviathan* (film still), 2012.

Filmed solely using a suite of Go-Pro action cameras, conventional cinematic duration, framing and temporal structures are challenged in the documentary. Instead of a series of fixed frames, the action is captured via multiple viewpoints and a hand-held moving frame - the view of the contemporary action cam. The result is a collage of differing viewpoints and camera angles as the small waterproof devices are plunged over the side, attached to the above deck superstructure, the fishermen themselves, and left awash in bins of slowly suffocating fish. There is no obvious narrative structure or dialogue, simply a seemingly indifferent re-imagination of reality via chopped up sequences moving through the daily grind of life at sea.



Fig. 53 Castaing-Taylor & Paravel, *Leviathan* (film still), 2012.

The work presents an alternative way of representing time and reality – through action, disjunction and unedited rawness. But it is still a framed fiction of the lived. There are gothic undertones here, with a very deliberate palette heightening the macabre and suggestive of literary connections to Melville's *Moby Dick*. It is a fragmented and chaotic view, filtered through the ordered, contained and defined parameters of the digital medium - a mediation tool to transfer and relay

experience. I used a similar approach with my own largely unedited recordings. Minimal changes to sound and image were used to retain the immediacy and directness of the experience. The camera, another drawing tool like the pencil and journal, documented a similarly drawn encounter.

6.5 Points of departure

...all knowledge systems, including Western science, are notional and metaphorical...all are imaginative descriptions of unknown but palpable phenomena. Although some can be quantified, none possess more objective reality than the others (Heard 2003, p. 36).

The ways we come to know our world are largely mapped out via systems of various kinds. These systems invariably operate within defined parameters, within contextual frameworks and finite sets of criteria. Frames of reference are important. They guide and give us something to hang on to when the boat begins to rock. They are implemented as a means of dealing with uncertainty, and attempting to contain and define. Some are culturally determined, others conditioned by the user/maker or by the technology itself. Fundamentally, these systems rely on human invention, perception, operation and interpretation. They access and are contingent upon objective *and* subjective experience.

Through my investigations I have considered how abstract ordering systems construct our perception of reality. Western navigation and cartography are just two I have focussed on. As with all systems implemented by humans there are limitations to their successful application. As an example, in Western navigation allowances for deviation, declination and dead reckoning have to be made as a means of managing error – the real cannot be comfortably contained on a chart/screen in its entirety.

The parameters defining the operation of abstract ordering systems delimit the breadth of their instrumentality. Outside narrow parameters systematic knowledge in isolation becomes unstable. Slippage and error results when the rigidity of a system restricts its ability to adapt to varying conditions. It is in this unstable space where the unknown comes into play. So, what happens when the system fails? Unpredictability and chaos, or new ways of thinking with novel approaches to articulating experience?

From my own experience of learning celestial and coastal navigation, sitting in the classroom and learning the principles and calculations is very different from actually finding a safe passage from A to B when commanding a vessel at sea. One must learn to read navigational charts, and their coded language *and* relation to the physical world they represent. The chart, compass, pencil, parallel rule and GPS are simply tools to assist in the transference of real-time information into position, distance and speed. Via plotting onto a chart or screen the human becomes central to the process. The hand and body bridge the gap between system, tool and reality.

Navigation is practised via observation, participation *and* measurement. Within the ever-changing maritime environment this must be a continually enacted process of positioning. One cannot rely on static notions of being situated. Such is the difficulty of transferring three-dimensional, real-world experience into two-dimensional, abstract language. Tide, current and wind all affect a fix in space and time and subsequently, when marked on a chart, position is temporary and subject to change. A vessel, like a body, is a continually moving entity.

Walter Benjamin wrote, 'the way in which human perception is organized- the medium in which it occurs-is conditioned not only by nature but by history' (Benjamin 2010, p. 15). Human beings need frames of reference to organise and structure information in order to make sense of self and world. The process of a pencil making a mark on a page does just this – the apparatus and the means by which it is used are crucial to how that information is interpreted and communicated. Subsequently, there is value in examining the ways by which knowledge structures are formed AND enacted. As with the historical frameworks which have shaped our perception, we must be equally aware of how contemporary constructed epistemological frameworks and contexts are enacted via drawn technologies. Doing so means we are better positioned to consider the influence of the process by which a drawn understanding of self and world occur.

Through all of my activities I began to think more and more about how the artist explorer acts as a frame of reference, a membrane through which experience passes. This personal framing is a crucial process, operating within a continuum of time and space subject to variability, chance and unpredictability. Likewise, the iterative and heuristic nature of embodied drawing practice (and crayfishing), provide evidence that frames of reference are indeed moving and shifting.

I have looked at the history of cartographic practice and the dominance of Western vision. I have sought out examples of drawings by European artists of the locations I have travelled, thinking about these drawings as evidence of encounters with the unknown. I have completed celestial and coastal navigation courses to better familiarise myself with systematic ways of describing our relationship to place and space. I have looked at non-

Western navigation based more directly on embodied experience. I have employed the pencil and the camera as drawing tools, considering the differing qualities of these devices. All of these investigations have been useful as points of departure from the known. They have led me towards alternative ways of constructing knowledge where the unknown presents a truly exciting way forward. Through this journey I have, too, come to realise the importance of the drawn methodology I have adopted, best suited to the fluid idiosyncrasy of the unknown. A combination of tools has been used, merged through the framework of manual drawing.

Ill-structured problem spaces require postulating symbol systems with the formal/structural properties of sketching (Goel 1995, p. 15).

Vinod Goel comments on the changeable nature of reality, which suggests an open-ended approach to the processes and technologies we use to translate experience may be useful. The propositional, speculative and searching quality of manual drawing-based methodologies used by an artist might just provide the adaptive approach necessary to open up the possibilities of relation within our virtually lived worlds. The sketchy outline of an idea under development maintains open-endedness and possibility - a temporary drawn reference point until frameworks change - into a new and as yet unknown form, to challenge and undermine all our preconceived and comfortable notions of control. As Bergson stated:

To exist is to change, to change is to mature, to mature is to go on creating oneself endlessly. Should the same be said of existence in general? (Bergson 1944, p. 10).

Drawing allows such endless creation and change, developing a complexity of relations defined by a fluid and continuous possibility for exchange.

7. Conclusions

My journals place emphasis on the provisional nature of not only creative research, but also life itself. They are a record of my searching, analogous to the complexity and subtlety of lived experience – a conceptual and material conference with the world. Presented as layered sequences of thinking, doing and discovery, rather than complete aesthetic objects, they are bound to a necessarily speculative physical, material, emotional and intellectual engagement with the world.

Extending their presentation format into moving image and sound has tested the tensional relationships between material and immaterial, surface and depth, stasis and movement. The paper-based drawings in combination with projection and moving image speak to the technological, spatial, temporal, physical and conceptual frameworks that condition our perception. Through this the work raises questions about immediacy, translation, relation and how the varying haptic and tactile qualities of differing formats influence the conceptual and material nature of our involvement with the world as situated bodies. The project has investigated how drawing shapes, not only our perception of the world, but also our construction of it. It has looked at how we practise drawing, and how tools such as the journal reveal that our position is always as an entangled participant. The work asks what the implications of the material and immaterial are for how we perceive, understand, translate and interpret.

Importantly, the material nature of the manual drawing process practised through the paper journals has foregrounded the use of the camera and the projected image, allowing this inquiry to really unfold. The juxtaposition of

manual drawings and journals with photographic moving image affords a necessary tension between the modes of documentation used. I have tried to provide a space for the two to intra-act, operating within their own conventions and traditions to highlight their similarities and their differences.

Our ongoing use of drawing-based tools and technologies to image, perceive, and construct our world suggests that drawing will remain a fundamental human practice for understanding and communicating increasingly entangled and fluctuating contextual relations. Such fluid tendencies require an equally dynamic and sophisticated skill set to interact, engage and successfully draw out meaningful connections and productive outcomes.

As demonstrated by this body of research, the necessarily complex interwoven nature of thinking and doing developed through manual drawing approaches provides the crucial proficiencies required to advance technologies and progressively interpret their outcomes. Critically examining how we use technological tools to draw our world will ensure drawing remains a relevant and innovative critical human practice.

The intrinsic value of manual drawing lies in its contextual embeddedness. We are integrally entangled and involved when drawing by hand. This relational aspect is of central importance. Manual drawing's capacity for making good mistakes evolves and expands the possibility of our thinking. In their exclusivity, automatic procedural technologies temper our ability to adapt to the unpredictability of the unknown. Manual drawing counters this automaticity through its unforgiving fallibility. It is necessarily difficult and fraught, demanding rigorous attention and relation.

I have emphasised manual drawing because this is central to my own practice and important for my artistic development, and also because I believe the qualities and characteristics of the manual drawing process will be critical as we move into an ever more automated and virtual negotiation with each other and our environment. The way the hand-drawn mark productively uses error to relationally, temporally and spatially contextualise provides a methodological exemplar for how the atemporal and spatially abstracted virtual line can be scrutinised, gain meaning, and even more crucially, remain relevant via relation.

I have also aimed to champion manual drawing as I feel this is an undervalued skill and research methodology within schools, tertiary institutions, and the broader community. The speculative unpredictability that the unknown and *drawing as thinking* present should be recognised as vital and useful components of any research-based methodology, not just within the creative arts.

My focus on the speculative nature of inquiry and exploration of the journal as a research tool has identified a gap in contemporary discourse surrounding the use of the journal as a framework for critical thinking. The significance of this type of information gathering and *thinking in development* has not been sufficiently scrutinised within contemporary visual art practice or more broadly in related fields such as embodied cognition. The dominant arguments for teaching drawing focus on its ability to facilitate looking and seeing. These are important aspects, but drawing as a research tool (as premised by the journal) could be further scrutinised to elaborate on drawing and journalling as important speculative and reflective research skills. I see this as another avenue for investigation, one that could extend beyond the visual arts to strengthen arguments for

teaching manual drawing and journalling as fundamental research skills, regardless of disciplinary focus.

The retention of manual drawing skills will mean that our constitutive abilities can be used to inform the development of drawing technologies - drawing our way forward and hence shaping our connections with the world. Combining the techniques and technologies that different formats offer by employing a manual drawing methodology will present a truly exciting way forward for making connections between ourselves and our environment. I suspect the ongoing teaching of manual drawing skills will be key to expanding the ways in which we design and utilise digital drawing technology, which will in turn continue to influence the ways we image and perceive our world - our existence is a drawn one.

Through my research I have come to realise my use of manual drawing techniques offers not only a specific way of paying attention, but also an equally important social interaction. Drawing allows me to reach out into the world, to touch, via the mark, deliberating via negotiation its position and simultaneously my own. Through drawing I become a critical agent, involved and entangled. I move from observer to participant.

Through such drawn interactions, the undiscovered possibilities of newly composed shared frames of meaning emerge. In this way, the research demonstrates that drawing is an exemplary method for encountering the unknown, sharing experience, and negotiating a complex and uncertain world. Uncertainty, ambiguity and provisionality are key characteristics of our human existence. Activities such as drawing highlight that we are central players within a necessarily uncertain world requiring active and involved participation.

Through this project I have attempted to figure the unknown purposefully, by investigating the act of drawing as both a thinking *and* doing tool. My aim has been to celebrate the searching journey and the possibility for greater understanding, not defined by absolutes, rights or wrongs, or binary yes and no answers, but by asking questions and making speculative propositions.

This research has opened up new paths of inquiry for my practice. The art-science and cross-disciplinary dialogue generated through my involvement with the Institute for Marine and Antarctic Studies (IMAS) at the University of Tasmania has been significant. It has developed into independent side projects running concurrently with my PhD research. Working with a printmaker, choreographer, sound artist and marine spatial analyst have all been important ways to extend the scope of my research, while also demonstrating the social dimensions of manual drawing as a means of connection and exchange. The outcomes of these collaborations will continue to be developed in 2017 and beyond.

Digital tools provide an expanded toolkit and their widespread use within the sciences is something I would like to explore further. Developing the use of digital drawing tools through the lens of manual drawn approaches will expand the capacities of each and consequently the ways in which we draw our world and ourselves into being. I anticipate my current conversations across disciplines will provide future opportunities to examine the relationship between tools and approaches.

Through drawing, I am able to recognise and have regard for myself, *and* my world. I can take care, actively making connections by negotiating the unfamiliar and unknown, creating an adaptable and dynamic scaffold for a

shared consciousness that celebrates responsibility for self, others and the world. Through drawing, I become a socially defined being. Drawing reminds me I am connected.

Speculative drawing-based methodologies such as those demonstrated through this project enable us to creatively deal with the unknown, allowing dialogue, response and interaction with and within differing contexts and frameworks. The unknown presents challenges and problems requiring innovative and novel solutions. It reminds us we need to be adaptable. Within an uncertain world adaptation is key to survival.

Moreover, the unknown demands that we participate, take responsibility, and strive for a connected, but necessarily uncertain relation with our environment and each other. Nothing remains fixed, despite our best efforts to measure, order and contain. Time itself sits outside such rigid and arbitrary frameworks. New, challenging and unexpected scenarios are always around the corner. Drawing and the unknown remind me of this.

My drawings are about recognising the value of the unknown and my desire to connect with others and the world. They are about looking, questioning, thinking, participating and making – an active handling of a world beyond my control. Within my practice, the unknown is about being wholly engaged, in the moment, responsive and critically mindful. It is a space where I am required to take part and compelled to think. It presents speculative situations demanding I remain stubbornly and persistently sceptical, accepting that the changeful nature of life itself rebuts definitive descriptions.

The unknown is perhaps now more critical than ever. Our ability to look beyond what we know will mean we are better able to understand and deal with the unprecedented and presently undefined futures awaiting us. Stimulating new and novel approaches to solving problems, thinking about the way we draw our existence in to being will generate meaningful connections between disparate ideas, technologies and peoples. It might also allow us to appreciate difference and disconnection as equally significant elements of experience. Ultimately, the unknown will bring us back to an active engagement with ourselves, and our physical world - the only reality by which the virtual is established.

Like the pages of my journal, the inquiry is ongoing. The mark, the thought and the drawing trace a perpetual search. The unknown is always present, in the gaps between my self, my sketchy outlines, and the world I negotiate. As I turn the page, I move into the unwritten, unthought and unknown world ahead, re-drawing the reference points, re-adjusting my position, allowing for deviation and drift. As I shift, the world shifts too, and so I continue, keeping a watchful eye, my pencil in hand, marking my way as I go.

List of Submitted Work

Artist Journals 2014-2017

Cardboard covered journals

25 x 19cm

Morris Flag Journal, 2017

Single channel video

23:10

Pitch, Roll, Yaw, 2017

Single channel video, graphite on paper

38.5 x 76cm (drawing)

26:39

Port Davey Triptych, 2017

Single channel video, graphite on paper

183 x 470cm (set of 3 drawings)

12:36

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Associated Projects and Activities

- **Artist in residence** IMAS Gallery, University of Tasmania, 2014
- ***Speaking together in silence***, exhibition of journals, drawings, artist books and moving image works from cray boat journeys, Entrepot Gallery, UTAS, Sep-Oct 2015.
- **Official voyage artist**, Heard Earth Ocean Biosphere Interactions voyage 2016, RV *Investigator* with IMAS, CSIRO, Marine National Facility, Jan-Feb 2016.
- **Cross-disciplinary incentives grant** with Dr Jan Hogan, Head of Printmaking, Tasmanian College of the Arts and Dr Vanessa Lucieer, Senior Lecturer and Researcher, Institute for Marine and Antarctic Studies, for ***Oceans of the Unknown***, IMAS Gallery, August 2016, as part of National Science Week.
- **Artist talks** - *Into the unknown: an artistic and scientific voyage to Heard and McDonald Islands*, Tasmanian Maritime Museum (July 2016), South Australian Museum (July 2016), Institute for Marine and Antarctic Studies (August 2016).
- **Humanities in the House** – Guest speaker, *Antarctic Cultures* Tasmanian House of Parliament, August 2016.
- ***Daily Practice***, exhibition of journals, drawings, moving image works and artist books. Adelaide Central Gallery, South Australian Living Artist Festival, July/August 2016.
- **DEEPSPACE, TRIP residency** with James Batchelor at Tas Dance, August 2016. Collaborative development for performance installation as a result of Heard Island voyage.
- **DEEPSPACE, performances** TMAG, August 2016 – National Science Week, Salamanca Moves, MONA, September 2016, Dance Massive, Melbourne, March 2017.
- ***Beyond the Horizon***, participating chair - panel discussion with visiting artist Mariele Neudecker and geophysicist, Dr Tara Martin (CSIRO), Multidisciplinary Environment Research Group event, UTAS, September 2016.
- **Artist in residence TIDAL Festival**, Devonport, January 2017.
- ***Backscatter: the voyage of the Investigator***, exhibition as part of Ten Days on the Island, Burnie Maker's Space, March 2017.

Curriculum Vitae

BORN

1977 Kangaroo Island, South Australia.

EDUCATION

2013-17 PhD Candidate, University of Tasmania, Australian Post Graduate Award
2012 Graduate Diploma in Teaching & Learning, Charles Darwin University
2004 Bachelor of Visual Art (First Class Honours), Adelaide Central School of Art

SOLO EXHIBITIONS

2017 **Navigating the unknown: Place, space and drawing** Plimsoll Gallery, TAS
2015 **Speaking together in silence...** Entrepot Gallery, Tasmanian College of the Arts
2010 **From My House To Antarctica** Inside SAM's Place, SA Museum
Shapeshifter: city/Adelaide Public Art Commission Adelaide City Council, Fringe Festival
2009 **Façade II** Mildura Arts Centre
2008 **Undergrowth** Seedling Art Space
Façade Adelaide Central Gallery
2007 **Construct** Daikanyama Installation, Tokyo Japan
2006 **Plot, Point, Place** Project Space, Contemporary Art Centre of South Australia
2005 **No Fixed Address** 25 Leigh Street, Adelaide

GROUP EXHIBITIONS/PROJECTS

2017 **Backscatter: the Voyage of the Investigator**, Ten Days on the Island, Arts Festival, Burnie Maker's Space, TAS
DEEPSPACE Dance Massive, Arts House Vic
2016 **Daily Practice** Adelaide Central Gallery, SA
Oceans of the Unknown Institute for Marine and Antarctic Studies Gallery, UTAS
2015 **Whyalla Art Prize** Finalist, Middleback Theatre Whyalla, SA
2014 **Built Constructs** Adelaide City Town Hall, SA
2013 **Heartland** Art Gallery of South Australia
Travaux En Cours Barossa Regional Gallery, SA
2011 **Whyalla Art Prize** Finalist, Middleback Theatre Whyalla, SA
Cutaway Vitalstatistix Theatre Company, SA
The Jumper and the Nail Adelaide Central Gallery, SA
2010 **Wallpaper** Adelaide Central Gallery, SA
Linear Adelaide Central Studio Gallery, SA
2009 **Paper Scissors Rock** Hahndorf Academy, SA
Rust Black Diamond Gallery, Port Festival
Visions of Light Fringe Festival Adelaide Town Hall, SA
2008 **Trades** Jam Factory Gallery, SA
artroom5 Henley Beach, SA
Woollahra Small Sculpture Prize Sydney, NSW
Heysen Prize Hahndorf Academy, SA
Forestry SA Wood Sculpture Competition Riddoch Art Gallery, SA
Living Window Adelaide Festival of Arts

2007	Artworks Made on Site , Armory Gallery, Sydney Olympic Park Memento Gaff Gallery, Port Adelaide SA Immerse Craftsouth Members Exhibition, Country Arts SA Port Adelaide - Rites of Passage Adelaide Central Gallery, SA Elevator Music Adelaide City Council Public Art Project
2006	The Colour of Saffron South Australian School of Art Gallery Beyond 2D Adelaide Central Gallery Out Of Site/Writing a Painting Adelaide Festival of Arts FreshBAIT Adelaide Fringe
2005	Kangaroo Island Art Feast Bay of Shoals Winery Inhabitat Gaff Gallery, Port Adelaide Wishlist Craftsouth Members Exhibition, SA Hatched National Graduate Exhibition Perth Institute of Contemporary Art Helpmann Academy Graduate Exhibition , Drill Hall, Adelaide
2004	Meanwhile 2004 Graduate Exhibition, Adelaide Central Gallery, SA 17-09-04 Fad Gallery, SA Sundays at the Port Thompson Aitken Gallery, SA Fresh Catch The Gallery, Port Adelaide, SA Helpmann Academy Graduate Exhibition Drill Hall, Adelaide
2003	Artbeat Promenade Gallery, Flinders Medical Centre Express Youth Art Exhibition Lombard Gallery, Magill
2002	Express Youth Art Exhibition Lombard Gallery, Magill

AWARDS/RESIDENCIES/COMMISSIONS

2016	Artist in Residence RV Investigator HEOBI Scientific Voyage to Heard Island, IMAS/CSIRO
2015	Cross Disciplinary Incentives Grant, University of Tasmania
2014	Artist in Residence Institute for Marine and Antarctic Studies, University of Tasmania Guest Artist Drawing Month; Adelaide Central School of Art, SA
2013	Artist in Residence Repton School, Dubai, United Arab Emirates James Brickworks Integrated Design Commission, SA
2012	New Royal Adelaide Hospital Integrated Design Commission, SA Artist In Residence Pembroke School, SA
2011	Arts Hub Award Finalist Whyalla Art Prize Finalist Mapping Salisbury: Main North Road Historical Marker Project City of Salisbury, SA
2010	Inside SAM's Place South Australian Museum/Guildhouse Artist in Residence Arts & Cartography Cross Perspectives International Cartographic Assoc. Montreal, Canada Paul Guest Drawing Prize Finalist
2009	Adelaide City Council Shapeshifter: city/Adelaide Public Art Commission Arts SA Emerging Artist Mentorship with Dr Nigel Helyer Arts SA Project Grant Façade II, Mildura Arts Centre South Australian Film Corporation Integrated concept design – Adelaide Film Centre
2008	Woollahra Small Sculpture Prize Finalist Heysen Prize Finalist Forestry SA Wood Sculpture Competition Finalist

- 2007 Jury Prize Daikanyama Installation Tokyo, Japan
- 2007 Arts SA Independent Makers and Presenters Grant
Australia Council Skills and Development Grant
Arts SA Professional Development Grant
24HR Art Residency Darwin, NT
Newington Armory Residency Sydney, NSW
- 2006 Hill End Residency NSW
- 2005 Sanskriti Kendra India International Artist Residency Cultural Exchange,
Helpmann Academy
Adelaide Bank Award Most Outstanding Arts Graduate in South Australia
High Commendation artEast
Helpmann Academy Optus Mentorship Mentor: George Popperwell
- 2004 Duckpond South Australian Living Artist Award Non-photographic section
Mancorp Critics Choice Award artEast
Adelaide City Council Award Helpmann Academy Graduates Exhibition
Exeter Hotel Commission Front Bar Work
Internal Scholarship Adelaide Central School of Art

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Ethics Documentation